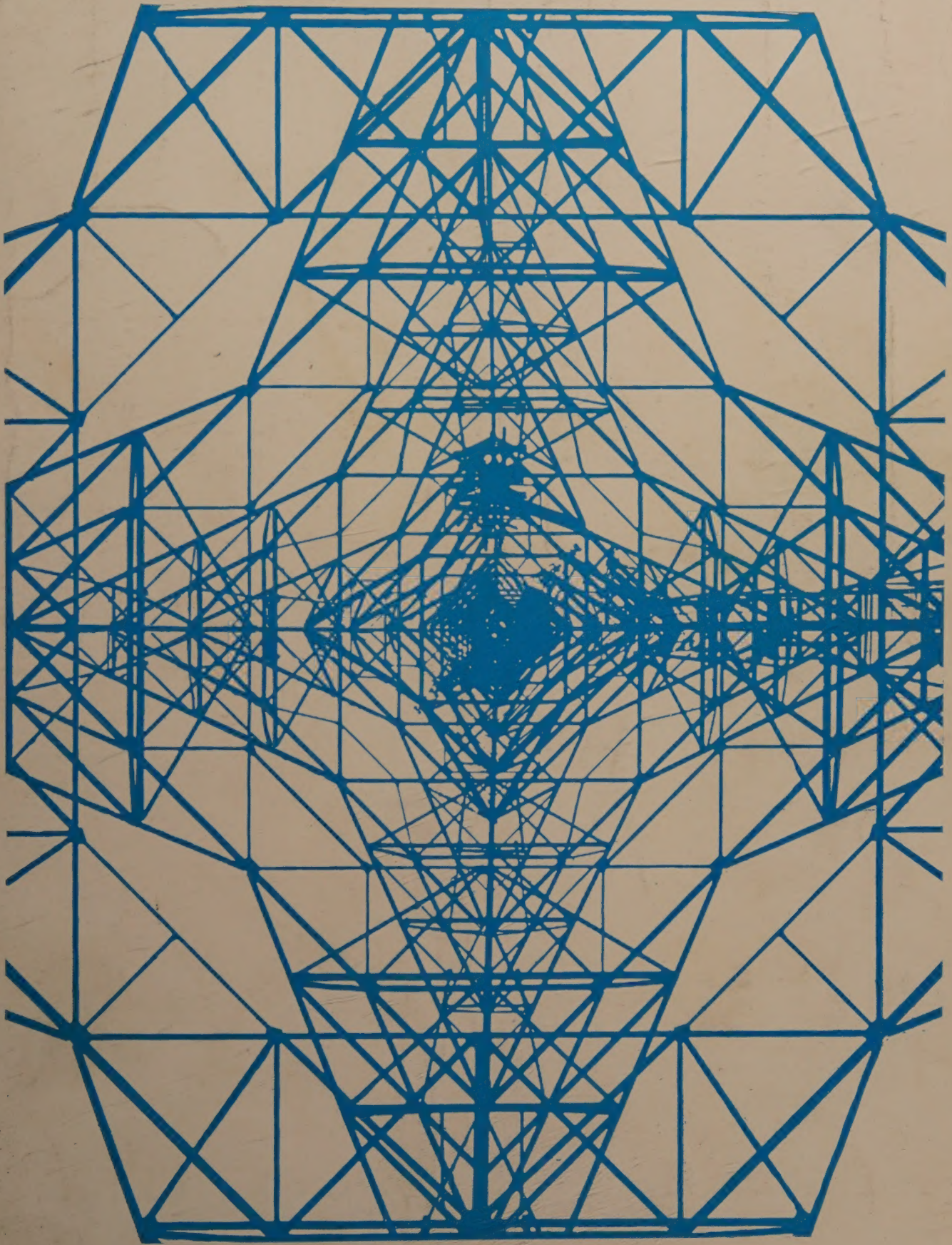


MAY, 1946

MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON, D. C.

19th Century American Paintings

JOHN JAMES AUDUBON



"Golden Eagle," oil on canvas, 58 x 93—Signed and dated 1829, \$3500—John James Audubon



*Trumpeter Swan, plate 406—Elephant folio size aquatint engraving
by Havell after J. J. Audubon—\$300*

HARRY SHAW NEWMAN GALLERY
AMERICAN PAINTINGS

150 LEXINGTON AVENUE AT 30TH STREET (The Old Print Shop)

New York, N. Y.

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John James Audubon: SNOWY OWL. Original watercolor for plate 121, partly crayon with feather details in hard pencil.

John James Audubon: WHITE-HEADED EAGLE, 1820. Preliminary watercolor sketch for plate 31. The 1826 London version for the Folio plate shows the eagle dining on a giant catfish.



JOHN JAMES AUDUBON, ARTIST

BY DONALD A. SHELLEY

WHEN Frederic De Peyster announced to the members of the New-York Historical Society on June 2, 1863, that his special committee for the purchase of the Audubon watercolors had raised the necessary subscription price of \$4,000 and that the drawings had already been delivered to the librarian, he also stated that the artist who had engraved the collection in London, Robert Havell, was being consulted as to its arrangement and preservation. Havell, who had come to New York in 1839 after the completion of the *Elephant Folio*, the famous first publication of Audubon's "Birds of America," and was living in Tarrytown in 1863, then wrote the following reply to Mr. De Peyster. Havell's letter is significant both because of the description it contains of the watercolors themselves and Audubon's great creative originality, as well as its prophetic statement regarding their ultimate intrinsic and commercial value:

"The early drawings are nearly all Crayon. Later they were Crayon with Water Colors. I consider the purity of those in Crayon and Water Color will last for ages, if kept from damp and rubbing.

"The work was considered in London a new era in ornithology from the 'Back Woodsman of America,' as he was then termed. All works up to that time were from stuffed specimens.

"There is no work in existence equal to Audubon. . . . In my estimation the Drawings from their originality are worth four thousand pounds, as some of the large Drawings would bring fifty guineas each, and none less than four. A day will come when they will be valued as such."

Thus did Havell himself appraise the importance and artistic quality of Audubon's famous working drawings some 30 years after he had engraved the copper plates for the "Birds of America." As the engraver who performed the difficult and painstaking task of transforming these original watercolors into a totally different medium—his own medium of engraving, reenforced with aquatint—his enthusiastic commendation

does great credit to John James Audubon as a creative artist.

In the annals of American art, perhaps no other individual as deserving as Audubon has received so little attention. Yet few, if any, early American artists have left such vast, and such eloquent, testimonials to their greatness—or such minutely accurate literary descriptions of their struggles to achieve their artistic goal. Perhaps it has been the very existence of Audubon's extensive journals which have led so many biographers to emphasize his greatness as a naturalist, a raconteur of early life on the American frontier, and a romantic personage, and thus to obscure or minimize his stature as an artistic and creative genius. A brief examination of the current exhibition of his original watercolors of American birds at the New-York Historical Society will soon convince any skeptic that John James Audubon is not only one of America's greatest artists but one of the world's great watercolorists.

Audubon the artist is just as complex and many-sided, however, as Audubon the naturalist or Audubon the adventurer. Although he worked chiefly in watercolor, he also used a wide variety of other media throughout his life, often combining them in quite unorthodox fashion in order to achieve some special effect he desired. When financially pressed, he turned to portraiture both in black chalk and in oil to enable himself to continue his great work on American birds. We also know that at least one landscape painting, a *View of Natchez, Mississippi*, in 1822, definitely came from his brush. In England, while the *Elephant Folio* was being produced, he dashed off a whole group of large animal and bird paintings in oil, usually combining in one canvas the subject matter of several of his watercolors. These grandiose, decorative compositions (as his journals record) were repeated over and over again. Altogether, his oeuvre tells a fascinating story of creative ingenuity and artistic development well worth the attention of the art historian.

Whereas the splendid exhibition at the Philadelphia Acad-

emy of Science in 1938 presented the first systematic treatment of Audubon's life and works as a whole, the New-York Historical Society's current display is based upon its unique and virtually complete collection of original watercolors for the "Birds of America." In thus concentrating upon Audubon's drawings of birds which he produced throughout most of his lifetime (rather than upon the quadrupeds which belong to his later period), an excellent opportunity is provided for study of the development of his style and technique—both in the published watercolors and in the remarkable group of 24 subjects which were never engraved for the Elephant Folio. In several of these unpublished drawings, Audubon's early attempts to combine crayon, pastel, and watercolor are beautifully illustrated.

This is the first comprehensive showing of this rich treasure of American art since the death of the artist in 1851, and probably since the last great exhibition of these same watercolors at the Lyceum of Natural History in New York, 1839. It was upon this latter occasion that Philip Hone, one-time mayor of New York, wrote in his diary: "This is beyond doubt the most magnificent Collection of this subject in the world, and ought to be purchased by our Government to form the nucleus of a great National Museum."

As on so many previous occasions in this country, however, while enthusiasm for Audubon's watercolors ran high, little was done about them. Whereas scientific honors had been generously heaped upon him when they were exhibited in Liverpool, Edinburgh, and London, William Dunlap and many of his American contemporaries either grudgingly acknowledged his great achievements or else were bitterly critical of him.

In 1863, however, within twelve years after Audubon's death, his famous drawings were placed in a museum partly through the zeal of a minister who "both as a friend of the family and as an American desirous to preserve our country and city from the disgrace of leaving such a treasure to pass into foreign hands," helped organize a committee to raise a public subscription to purchase the collection for the New-York Historical Society. In spite of the strife and turmoil of the Civil War, the entire purchase price of \$4,000 was subscribed during the first three weeks of May, 1863. Mrs. Audubon had the collection delivered to the Society on May 21st, and on June 2nd Frederic De Peyster made the above-mentioned announcement to the members of the Society at their monthly meeting. The subscription circular stated that "as works of art they are of rare and great intrinsic value. They are in an excellent state of preservation, and most of them contain sketches of plants and scenery, with life-like portraits of the birds, in their richest plumage and best condition. The entire collection furnishes a complete and original Portrait Gallery of American Birds. As such, it has a national interest, to which time will give increasing value. . . ."

Included in the Society's collection are 430 watercolors containing 432 of the 435 subjects represented in the Elephant Folio and 13 preliminary sketches and variations of these subjects, as well as 24 additional drawings which were never engraved, making a grand total of 467 watercolors of birds. Of this total, about half contain notes or inscriptions in Audubon's own handwriting, and a large percentage of these are both signed and dated. The majority of these signed and dated watercolors belong to his Kentucky and Louisiana period (1808-1826), while a fair number of the water bird subjects were executed during his late American and European period (1826-1838), and were portrayed either while on his Florida trip of 1831-32 or his Labrador journey of 1833.



John James Audubon: Above: AMERICAN MERGANSER. Below: BELTED KINGFISHER. Original watercolors for plates 331 and 77, showing Audubon's mastery of design. In his original versions, landscape details are subordinated to the more highly finished birds. "From the drawings themselves it appears that after studying a particular bird, he chose the characteristic pose and action he preferred, and sketched in the outline of the bird as well as an appropriate floral or landscape background. This background subject matter seems to have been virtually, if not entirely completed before the pencil outline of the bird was filled in." Thus the landscape, while an integral part of the design, does not draw attention from the birds themselves.





Havell's engraved versions of Audubon's originals, showing alterations in the artist's design. Audubon's original places the flying kingfisher to the left and blocks the downward movement with an upward thrust of the bird at the lower right. Havell, however, modified this composition by moving the flying bird too far to the right, thereby creating an uncounteracted thrust which upset the balance of the composition; he also weakened the strong directional opposition of the brook by modifying the lines of the current in the Audubon original. Another typical Havell interpolation is the tightly rendered English landscape, superimposed on Audubon's own rugged American frontier. Engravings Lent by Harry S. Newman.



Since few of these have ever been exposed to light for any length of time, they are in excellent state of preservation and in practically every case have kept their original brilliant colors over the past century and more. A faint mellowness in the paper on which they are painted differentiates Audubon's originals from the sharper contrasts of Havell's hand-colored engravings, where the paper usually has preserved a much whiter and much colder tone.

From this collection, some 150 examples were carefully selected for the exhibition in order to emphasize the broad scope of Audubon's artistic production, the variety and resourcefulness of his technique, and the contributions of other fellow artists to the "Birds of America." These watercolors have been augmented by a score of uncolored Folio impressions, colored engraver's proofs, and oil paintings of two of the more interesting Folio subjects: the *Ivory-billed Woodpecker* (owned by the Metropolitan Museum of Art) and the *Carolina Paroquet* (owned by the American Museum of Natural History).

Two large and spacious galleries contain practically all the favorite, as well as the important, Elephant Folio subjects. These have been displayed in such a way as to tell in one gallery the story of Audubon's technique and composition, and in the other gallery to demonstrate the colorful and dramatic aspects of our more common American birds as Audubon saw them. In a corridor adjoining these galleries, the entire group of unpublished Audubon drawings of American birds is on display. Many beautiful subjects are to be found in this interesting collection of unknown birds which have never been shown or photographed prior to this exhibition, and were in fact only recently identified by Dr. Robert Cushman Murphy of the American Museum of Natural History.

The earliest dated drawing in the Society's collection is the *Yellow Warbler*, which is inscribed "Drawn from Nature, Falls of Ohio, July 1st 1808—J. J. Audubon." It is of special interest because it consists of two sheets of paper, each containing a section of the drawing; one sheet is executed almost wholly in watercolor and contains both the bird itself and a portion of the foliage, while the other sheet consists of a crayon drawing of the remainder of the foliage. Another drawing, *Snowy Owl*, dated 1809, is executed chiefly in crayon with the feather details finished in typical Audubon manner in hard pencil. This latter drawing is one of the unpublished group which contains six or eight of these early crayon and pencil sketches.

In the exhibition the student of American art will find grouped those watercolors which show the sensitive and scientific floral backgrounds provided by Joseph R. Mason (1807-1883) for some of the earlier Folio subjects such as the *Mourning Dove*, as well as several fascinating landscape backgrounds painted in great detail by George Lehman, the Swiss artist whom Audubon met at Pittsburgh in 1824. Both of the watercolors in the Society's collection which have inscriptions written in Audubon's own handwriting crediting the plants to the then 13-year-old botanist, Mason, are included in the exhibition. Lehman's name unfortunately does not occur on any of the landscape subjects, and Audubon's various journals seem to be the only clue connecting Lehman with those precisely drawn backgrounds which occur on many of the South Carolina and Florida Keys subjects late in 1831 and early in 1832. The sole watercolor credited to the artist's wife, Lucy Bakewell Audubon (1788-1874), is also shown and bears the following legend: "Mr. Havell will please have Lucy Audubon's name on this plate instead of mine."

One of the most significant features of the entire exhibi-



Audubon: WILD TURKEY HEN. Original watercolor for plate 6, showing the "rich impasto suggestive of an oil painting."

tion is the story of the transfer of Audubon's watercolors into engravings. Because of the completeness of the Society's collection, it was possible to demonstrate this process in great detail.

To Robert Havell must certainly go a great deal of credit for the success of Audubon's "Birds of America," since a lack of sympathetic cooperation in this Gilbert-and-Sullivan-like venture—where each partner was a master of his own art—would have made it entirely impossible. Although Audubon occasionally became impatient and critical when there was any delay in the production of the plates, it was chiefly because of his intense desire to finish the gigantic task he had set for himself. Furthermore, each print of these 435 engravings of birds had to be colored individually by hand, and although at one time Havell had 50 colorists working for him, there were certain to be occasional delays with some of the larger and more complicated subjects. In a letter written to Havell on December 25, 1827, Audubon comments: "I am sorry to have to say that several of the Manchester Gents complain that in the 4th Number the Doves were not all colored alike—pray speak to your Father on the Subject of coloring carefully as on that also much of the credit of the Work depends. . . ."

Since the first two numbers of the "Birds of America" (10 plates) were engraved for Audubon by William Home Lizars in Edinburgh, it seemed pertinent to show one of his subjects for the sake of comparison. Fortunately, the American Museum of Natural History lent to the exhibition its copy of Volume 1 which has these first ten Lizars engravings bound in opposite the Havell ones. Thus it is possible in one of the exhibition cases to see simultaneously the *Purple Grackle* watercolor by Audubon, the early hand-colored engraving of it by Lizars, and the hand-colored engraving of the same subject by Havell. When Lizars' colorists decided to strike, Audubon could not risk expensive delays and took his "Birds of America" to London where they were published by Robert Havell, Sr., and Robert Havell, Jr.

The various steps in the production of the engravings are demonstrated with several interesting and important subjects. The original watercolor for the *Wild Turkey Cock* is exhibited with the engraved copper plate and the hand-colored Elephant

Folio engraving of the same subject—as well as a later chromolithograph printed by J. Bien at New York in 1858. An attractive group of *Bald Eagle* subjects includes Audubon's preliminary sketch of November 24th, 1820, depicting the great eagle breakfasting on a Canada goose, his 1826 London watercolor for the Folio plate showing the eagle dining on a giant catfish, an uncolored impression of Havell's engraving of the same subject, and the final hand-colored Folio plate. Several other comparisons between the original watercolors and engraved plates illustrate the addition of attractive landscape backgrounds, based no doubt upon sketches supplied to Havell by Audubon. In one subject, the *Belted Kingfisher*, Havell reduced the size of Audubon's drawing and considerably altered the composition—not to advantage, as the reader can see for himself. But this seems to be an exceptional case.

From the uncolored impressions of Havell's engravings, it is quite evident that he is a master in his own right. His interpretations of Audubon's designs can easily hold their own without being re-enforced with color. Audubon's prompt choice of Havell as an engraver was almost as incredibly right as his choice of Lucy Bakewell, whose background and character were so different from his, for his wife.

Perhaps the most typical American characteristics of Audubon are his resourcefulness and his ingenuity. These applied not only to the fierce determination with which he directed all his efforts towards publication of the "Birds of America," but also to the manner in which he improved his technique and composition.

His hopes and aspirations at the beginning were far beyond his artistic ability, as his early drawings clearly indicate. That Audubon himself realized this and tried desperately to correct it, is apparent from his journals. But he drew and re-drew his birds so often, that, by sheer perseverance, he gradually improved his style. As his style improved, he kept destroying his earlier drawings and retained only those which fully satisfied him.

He not only resorted to placing his birds before a sheet of blocked paper in order to improve and correct his drawing more quickly, but also developed his own system for wiring the bodies of his birds in order to achieve the animated and dramatic poses he had chosen for them. From the drawings them-

selves, it appears that after studying a particular bird, he chose the characteristic pose and action he preferred, and sketched in the outline of the bird as well as an appropriate floral or landscape background.

This background subject-matter seems to have been virtually, if not entirely, completed before the pencil outline of the bird was filled in. Then when Audubon saw a fine specimen with the best possible plumage, he shot it, took it with him and wired it up, and completed his watercolor in one sitting in order to counteract the loss of brilliancy of the feathers after the bird had been shot. This procedure seems confirmed also by the fact that in some cases the branch before which the bird stands can still be seen through its body.

Audubon likewise developed his own technique to reproduce the quality of the feathers of different birds. In his famous *Bluebird*, for instance, he has broken the tooth of the paper with his crayon or pastel and has achieved such a rich surface and shade of blue, that the illusion of actual soft feathers is nearly perfect. In other instances, more pencil work has been done on top of the crayon and watercolor in order to suggest the stiffness of quills. As already mentioned, whereas his early drawings are more apt to be executed chiefly in crayon and pastel, he then began to experiment with watercolor, and finally worked out a system for combining these media to achieve the result he wished.

The Society's exhibition includes examples ranging from incomplete sketches, such as the *Roseate Spoonbill*, to finished transparent watercolors like the *Snowy Egret* or opaque gouache paintings like the *Wild Turkey Hen*, with its rich impasto suggesting an oil painting. If Audubon felt he had done justice

to a bird in a previous drawing, he was very apt to take a scissors, cut it out, and apply the best part of his earlier drawing to the new one. He then forwarded this new composition to Havell in London for engraving. In one or two cases after finishing a subject, he decided to turn the head of the bird in the opposite direction whereupon he simply pasted a small piece of paper on top of that portion of his painting and added a new head facing the other way.

On quite a few of these drawings Audubon directed Havell to make additions, corrections and substitutions. Portions of the birds have been crossed out, notes regarding the various colors have been pencilled in the margins, as well as suggestions for the engraving of certain parts of the birds. Across the top of one of his unpublished birds he scrawled: "Amend this rascally Sky and Water."

The *New York Commercial Advertiser* for October 8th, 1839 stated that "There are many attractive exhibitions now open in this city, but we are not sure that any one of them presents stronger inducements to the visitor who has an hour or two to spare, and some taste withal for natural history, than Mr. Audubon's gallery of watercolor drawings, at the Lyceum . . . Such a collection has never been seen at any time or place; one so comprehensive, so complete, or so admirably executed, and we may add so beautiful."

If attendance figures at the current exhibition are any basis for judgment, this opinion of over a hundred years ago applies even more directly today. For great as his reputation as a naturalist may be, these impressive watercolors, in their consummate mastery of design, line, color, and technique, rank Audubon even higher as an artist.

Audubon: GOLDEN EAGLE. Original watercolor for plate 181 and detail taken from the lower left-hand corner, showing self-portrait of the artist, with gun and the eagle itself on his back. According to contemporary engravings, it is a good likeness.





Pablo Picasso: PARIS—LA CITÉ, 1945, oil. Included in the recent London Exhibition.

LONDON LETTER: WHY DO THE ENGLISH HATE PICASSO?

BY JOHN A. THWAITES

LONDON'S Picasso-sensation is over. His little exhibition, with Matisse, had a build-up such as England in the past has very rarely seen. An official opening, at the Victoria and Albert Museum, which has never shown contemporary art before. A flood of posters scattered everywhere. A eulogy over the radio. Newspaper reports and articles, gossip-columns and letters to the *Times*. The public answered by jamming the gallery week after week as for a football game. On the closing day the waiting line ran twice the length of the museum.

The beginning was all admiration. "No foreigner," wrote the Manchester *Guardian*, "could fail to be impressed with Britain's enthusiasm and respect for contemporary French painting." But ten days later the *Herald* carried another story. "A fifty-year-old woman . . . the daughter of an artist (it was Holman Hunt) stood up and denounced the Spanish Modernist's work as 'vile garbage masquerading as art and the production of a diseased mind . . . ' Many shouted 'hear, hear!' as she went on 'it's a ramp'." Then the letter writers to the *Times* cut loose. "A symptom of the disintegration of our present form of civilization," comparable to Roman art of the decadence "which in its crudeness and bad technique it resembles." That is an intellectual. "If the public wants to see freaks, let them! They might like some living ones from a Barnum & Bailey show. There might be a broadcast on their mystical significance." That is a politician. "The monstrosities displayed to a bemused public"—so they were described by the president of a society of British painters. Such "modern art, whether it is Nazi oratory, band leadership or painting, aims at a mesmeric trick" pontificated Mr. Evelyn Waugh.

The *Times* columns are open to Very Important People only. But in the gallery itself remarks went all the way from the Kensingtonian cackle: "Oh, my deah, this is rathah too, too, for me" to the ribald cockney: "Ow, ther's a roof-spottin'

one gorn wrong." Or from the cultured diplomat who preferred Matisse and found the Picassos "rather ah, forbidding," to the little clerk departing with the quiet certainty that "it isn't art." But more interesting was a sort of moan under the normal humming of the crowd, produced by a hundred breaths drawn in together. One could sense the ripples of repulsion and of almost terror washing back inwards from the walls. And that is rare from a people so conservative of its emotion.

This was the result, no doubt, of what Robert Motherwell calls "the plastic ignorance of the English public." As a spectator summed it up: "that's my trouble. I've been brought up to look at other sorts." The French, now, are better educated. The exhibition was dotted with groups of them, enthusiastically buzzing: "*épatant*," "*quel pourpre magnifique*," "*ravissant*." They seemed to take the exhibition as a personal compliment. They could read the plastic language of Picasso—and this was their response to the desolation staring from the canvases. There does seem to be something missing. Perhaps the English, with their "literary and traditional background", were seeing more than they themselves were conscious of. If so, it was more too than they could bear to realize.

Take, for example, the *Femme a la Mandoline*. For the French it was a natural thing, with their plastic training, to see the structure open like a fan; the clanging browns and the lifting curtain of the grays behind. It was natural for them that the figures, pieced together from angles of the eye, were themes which joined the sections of a building. Seen in this way the picture had its own magnificence.

The English missed these visual qualities because they did not know the language they were carried in. But they were surely half-aware of something different. The lying figure showed the contortion of a rape or murder. The beak-head of the figure with the mandolin, coming out of the primitives,



Picasso: WOMAN WITH GREEN DRESS. "The asymmetrical pattern, the use of shadow to penetrate and make transparent, these things were pretty plain . . . but . . . Bloomsbury ignored the savage satire of this head, somewhere between a gas mask and a sow. It overlooked the hands, steel grapples. It missed the fusion of expressionist and monumental qualities which made the figure as threatening as an idol."

had an elemental cruelty. In color the same double meaning held. The harmony of blue and purples with the browns and grays was plastic, "cubist-classical." The yellow-green discord of the mandolin was not only pure emotion but it transformed the others with itself. The frozen blue, the graveyard purple, and the desolation of the grays.

"They're much worse when you see them in color," said an Air Force officer in front of *Femme Assisè*. "In black-and-white they aren't so horrible." And here indeed the line had the swinging, decorative rhythm of Matisse. But chromatic discord drowned it: the play of yellow-greens and terracotta, cobalt against emerald and reddish browns or black. With its cyclops-head, the figure expressed bitterness, rebarbateness, terror. The emotional meaning of the color was changed as before, and blue, symbol of hope, became the most despairing tone of all. The Air Force officer was seeing something after all, for color is the key to this tragedy.

Of course, there were British visitors with a plastic education. For a generation the Bloomsbury intellectuals have studied to be more French than France. One drawled in front of *Femme Au Costume Vert*: "the greens are won-derful." But a young woman complained: "some of these are frightfully obvious." And that is how it would be. An enthusiast for the fashionable English painter Piper would think them "wonderful," the red-on-red and blue-on-blue of mask as well as green-on-green within the figure. Perhaps the impasto was less edible than Piper's paint; but Picasso is stronger and so tougher meat.

On the other hand, the drawing of *Femme Au Costume Vert* was lucid to the last degree. The asymmetrical pattern, the use of shadow to penetrate and make transparent, these things were pretty plain. So they did not give the lady that pleasant sense of knowing something which the rest do not. But "obvious" or "wonderful," Bloomsbury ignored the savage satire of this head, somewhere between a gas mask and a sow. It overlooked the hands, steel grapples. It missed the fusion of expressionist and monumental qualities which made the figure as threatening as an idol.

One of the *Times* letter writers, more perceptive than the others, called Picasso "a visionary artist", comparing him with Blake. Here, surely, is the key. The Parisians and Parisomanes missed, by as wide a margin as the philistines, because it is just where Braque, Matisse, Léger, Derain come to an end that Picasso begins. He belongs in his generation with those who used the plastic to transcend it, with Kokoschka, Ensor, Rouault, Klee. And it was Picasso's vision that the English were rejecting, as they had rejected that of Blake. It was this that they could sense, through a plastic language which they could hardly follow. Hence their protest. On this impact and repulsion rested the *succès d'horreur* of the exhibition.

What was this rejection really based on? Maurice Collis confessed, naively, in the *Observer*:

"This conception of art as also the vehicle for a destructive force is new; we never heard of it before and thought all art was the means by which the higher aspirations of man were preserved. But these pictures show us . . . the darkest imaginations of the human heart."

The British do not see disaster, even after it has happened. That is their force. They are capable of everything, if only they need not think about it first. So even Eric Newton, the one genuine art critic of the press, wrote in the *Manchester Guardian*:

"I do feel a profound discomfort. The mood of these pictures is one that is, mercifully, rare in art . . . Gruenewald's great altar piece at Colmar is the only painting I know that gives me the same sensation of slight nausea. . . . If Picasso goes on painting like this I shall begin to dislike him in spite of his impressiveness."

In the Picasso exhibition the meliorism of the British was really facing something of which they had "never heard before." They faced a statement of the atrocious tragedy of living, of civilization as a wilderness and of the desolation of the human heart. What could they do but furiously turn their backs?



Picasso: WOMAN WITH MANDOLIN. The English missed the visual qualities, "but they were surely half-aware of something different. The lying figure showed the contortion of a rape or murder. The beak-head of the figure with the mandolin, coming out of the primitives, had an elemental cruelty. In color the same double meaning held . . . the frozen blue, the graveyard purple and the desolation of the grays."



"Lounge chairs, occasional tables, storage cabinets, and dining furniture can be grouped as needed." Living room group includes shock-mounted walnut easy chair, coffee table, unit cases with molded wood sliding doors and drawers, and unit benches.

CHARLES EAMES' FORWARD-LOOKING FURNITURE

CHARLES EAMES' new furniture continues the long, fruitful experiments of modern chair designers who have tried to exploit the elastic qualities of various structural materials for the sake of comfort, convenience, and a new interpretation of beauty. Under the terms of a competition for Organic Design conducted by the Museum of Modern Art in 1941, prize designs for chairs and case pieces, executed by Eames in collaboration with Eero Saarinen, were manufactured and marketed. This production was interrupted by the war, but during the stoppage, Eames continued to experiment along the lines of furniture with a fuller development of controlled "give" in all dimensions of space. Using the devices of mass production, he worked intensively to turn out items previously made by more or less mechanized adaptations of cabinet work. Eames' development of an economical method for three-dimensional molding of plywood in mass production was utilized in the making of leg-splints and airplane parts for the Navy. This led to a connection with the Evans Products Co. of Detroit, which formed a Molded Plywood Division under Eames. As a result of the experimentation by this group, the potentialities of the original organic furniture became technical realities.

Eames' main objects were to create reasonably priced, strong, light chairs, which followed the natural body contours of comfortable positions, and yet flexed with the sitter's movements. His method of working by proceeding from an analysis of functions is one which produces forms prodigally. He makes no attempt to fit processes and materials to a preconceived shape; as a result, he is able to produce numerous types of chair frames and a variety of back and seat shapes, utilizing many woods and other surfaces, colored and plain. His cabinets, like his chairs, display an inventive use of processes which create units of elegant aspect that may be combined harmoniously to suit individual taste.

Of the numerous innovations in Eames' furniture, the most important is the "shock-mounting," previously employed for industrial purposes. Through the adaptation of this technique, seats and backs are joined to chair frames by rubber mounts which absorb shocks and distribute stresses. This provides great strength, resilience, and flexibility, permitting the chair to yield to changes of seating position.

Another significant Eames' innovation is "the chair with the scrambled legs" or the "tilt back chair." This chair has



been designed to "safeguard that deep masculine urge to balance precariously on the two rear legs of a chair." The Eames' chair shows an adjustment of the four legs so that a leg extends to the rear and front, while only three legs touch the ground at any one time, thus making it impossible to tip the chair over.

The cabinets, unit cases with drawers molded in one piece, rest on a succession of low benches. The detachable legs of the benches are joined similarly to those of his dining tables, and their metal fittings are one of Eames' structural features—the usual wobble of detachable and folding legs being eliminated.

Eames' pieces will be available for purchase at modest prices, later in the year, at most leading department stores throughout the country. For public consumption, a modification of the asceticism of his chairs is possible through the use of snap-strips of fabric or other coverings which may be bonded, by a special electronic process, to the seats or backs of the chairs. To some, of course, even with these concessions to a more elaborate taste, the pieces will still have the rather stark quality of porch furniture; but perhaps this is more a reflection upon our own antiquated attitudes towards interiors, than upon Eames' progressive principles.

Metal side-chair showing method of shock-mounting wooden shells to base. Below: Living room group showing "unusually diversified forms. This great range of outlines, surfaces and colors . . . leaves everyone free to combine the pieces in an entirely personal manner." Opposite page: Tilt-back chair and coffee table; walnut table with detachable legs, shock-mounted chair with molded wood seat, back, and frame.





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Gross: ROOF TOPS, 1945, oil and tempera. "The artist's persistent theme—the . . . relationship of the individual to the universe."

SIDNEY GROSS

BY JOHN D. MORSE

SIDNEY GROSS had his first exhibition last year, when he was 24, at the Contemporary Arts Gallery in New York, where a number of now well-known American artists, including John Kane and John Corbino, were given their first one-man shows. Gross's second exhibition will be held at the same gallery this May. Between the two, his paintings have been included in one critic's selection for the "Armory Show" of last September; exhibited (and purchased) by the Whitney Museum of American Art; invited to the next Carnegie exhibition; and are soon to be reproduced in color in *PIC* magazine—indeed a *succès de variété*!

What first took my eye at last year's exhibition was the paint itself. It didn't look as if it had come out of a tube. It had a subtlety and a richness of texture that suggested 16th century Venice instead of 20th century America. And the color—sombre reds and greens (here and there a touch too sombre)—approached El Greco. Later I learned that this similarity was no accident.

Gross, who was born in Harlem and attended Evander Childs High School in The Bronx, had an Art Student's League scholarship in 1939. There he studied under Blanch, Corbino, Kantor, and Picken. He says he learned a lot, but that he got "absolutely no knowledge of technique" at school. It was from

books, chiefly Doerner and Mayer, that he learned how the Venetians painted, and it was on this method that he based his own style. On a dark ground he builds up the picture with white casein tempera, and completes it with pigments mixed in rosin oil, occasionally reverting to the white tempera. "A direct technique," he says "is too glib for me. It's either too tight or too loose. But this way you can work with a picture; move inside and outside it. You can work on it a long time, over and over, constantly changing, and never losing the luminosity of color."

Because of his preoccupation with color, Gross has often neglected the problems of composition. Several finely painted canvases are unsuccessful pictures because their lack of organization does not let you see first things first. Consequently, both design and idea tend to fall apart. Apparently recognizing this himself, Gross has tried to hold many of his pictures together by the device of framing them in a flat circle, within the rectangle of the canvas. Most of the paintings in his first exhibition were variations of this single design-formula—a swirling, counter-clockwise movement like nebulae in space. It is still evident in the current show, but not to such a monotonous extent. *Roof Tops*, for example, which he painted last summer, hangs very solidly and satisfyingly on the wall.

Though here, too, is the artist's persistent theme—the perplexing relationship of the individual to the universe. The man quietly reading his Sunday paper is surrounded by familiar, red brick walls, under a friendly blue summer sky, but the whole scene is detached from conventional reality, moving in mysterious space.

This is a theme that appears again and again in Gross's work, the search for individual identity with universal law. Quite often a lone figure in the foreground, as in *The El to Erewhon*, is enveloped by ever-extending space beyond. Tiny marching figures disappear over a distant horizon, as in *Victory*, 1945, going where? His own self portrait is a question mark. And in all these canvases it is the paint itself that shapes the question, neither "too tight nor too loose", but the oil-tempera-glaze technique of Titian and Greco, changing, probing, asking, suggesting, in a never-ending search. It was not surprising to learn that Gross read Milton and Blake in high school, and has since discovered that St. Thomas Aquinas, St. Augustine, Meister Eckhart, and Lao-tsze "make a lot of things clear."

What is also clear is that Sidney Gross, at 25, knows pretty well what he wants to say and has found the right way of saying it. His luminous oil glazes are as right for expressing Gross's ideas as the hard dry gouache of Jacob Lawrence is right for him. To have achieved even the beginning of such a union of form and content so easily, and so early, holds definite promise for the future.



Gross: SELF-PORTRAIT, 1945, oil-tempera. "A direct technique is too glib for me. It's either too tight or too loose."

Gross: VICTORY, 1945, 1945, oil. Coll., Whitney Museum. "Tiny marching figures disappear over a distant horizon, going where?"





Grant Wood: STONE CITY, 1930, oil on panel, 30" x 40", in the Collection of the Society of Liberal Arts, Joslyn Memorial, Omaha, Nebraska.

BENTON AND WOOD, CHAMPIONS OF REGIONALISM

BY H. W. JANSON

"THE condemnation of modern art as decadent was clearly a popular policy. The lower middle-class mind was jubilant, vindicated at last in its hitherto insecure esthetic instincts. The crazy, morbid, bolshevik charlatans who had monopolized the attention of art critics since Picasso were now getting their due." In these words Jacques Barzun, writing in the October issue of this magazine, summarized the reaction of the German people to the artistic doctrines of Hitler. Leafing through the illustrations of "healthy" and "degenerate" art in the same issue, it is difficult to suppress the feeling that a vast majority of the American public, given a choice in the matter, would agree with the policies of the *Reichskulturkammer*. Here, as in Germany, the man in the street regards the modern artist as a "crazy, morbid charlatan"; and who could blame him, since his opinion seems to be shared by no less an authority than the present director of the hallowed Metropolitan Museum of Art.

A large part of the responsibility for this state of affairs must fall upon the powerful pressure groups of artists, critics, and publicists constantly engaged in reinforcing this prejudice and thus vindicating the insecure esthetic instincts of the public. During the past fifteen years, by far the most powerful of these pressure groups has been the so-called regionalist movement, and by far its most vehement champions have been Grant Wood and Thomas Benton. The hey-day of regionalism, to be sure, was in the years before Pearl Harbor, but it remains sufficiently dangerous to invite the closest scrutiny of its sources, aims, and methods, as well as of the underlying reasons for its popular success. Since the movement has been nourished by some of the fundamental ills of our society—the same ills that,

in more virulent form, produced National Socialism in Germany—it would be vain to expect its complete disappearance in the immediate future; nevertheless, a clear understanding of its nature will at least enable us to recognize its implications and to reduce its influence.

In the numerous discussions that have been evoked by regionalism since the early 1930's, one primary fact has usually been overlooked: that the movement is essentially anti-artistic in its aims and character. It is true, of course, that the regionalists are united in their opposition to the principal developments in Western art since the turn of the century; this much they have in common with many conservative groups, and in itself such an attitude, however fruitless it may be, represents a perfectly legitimate point of view about which it is difficult to quarrel. As in most disputes involving progressive vs. conservative opinion, the final decision will have to be left to the future. But conservatism, artistic or otherwise, implies a positive obligation; he who refuses to acknowledge the values of the present must at least try to uphold the values of the past. This, however, the regionalists have consistently refused to do; while they have shown a strong preference for traditional techniques such as tempera and oil glazes, most of their work is bad painting no matter whether it is judged by the standards of the old masters or those of the post-Cézanne era (if, indeed, any distinction can be made between the two). The core of the movement is not a positive artistic creed but rather the desire to substitute "Americanism", i.e., nationalism, for esthetic values of any kind.

Together with their journalistic partisans, Benton and Wood

have been far from reticent in spreading this idea before the world. Among their countless public statements one searches in vain for any discussion of such matters as "style", "form", "design", etc.; the term "painting" is always assumed to mean simply the rendering or depiction of a particular scene, so that subject-matter becomes the one and only measure of merit. And even that is closely circumscribed; imagination in any form is frowned upon, the subject must be directly taken from everyday life. However, in order to be truly American, a picture must show an American farm scene in plainly recognizable fashion, since the cities are polluted by alien influences.

Perhaps the clearest documentation of this point of view may be found in an essay by Grant Wood, published in 1935 and now largely forgotten. This pamphlet, which was issued, rather incongruously, as No. 1 of a projected sequence of topical booklets named "The Whirling World Series", bears the title "Revolt against the City", "the city" being a symbol for everything the author dislikes in contemporary life. It means the "Eastern capitals of finance and politics", which have always been "inimical to whatever was new, original, and alive in the truly American spirit." They are to blame for "the long domination of our own art by Europe, and especially by the French", which was nothing but "a deliberately cultivated commercial activity—a business", a dealers' conspiracy on the part of the larger New York galleries, which "played into the hands of the French promoters."

The city is also the home of the "colonial spirit", which is basically imitative of everything European and accounts for such slanders of the hinterland as Sinclair Lewis' "Main Street" and the "urban and European philosophy" of H. L. Mencken. The city also facilitated such alien encroachments of our spiritual independence as "the attempt to control our culture by the Rhodes Scholarships." Against all this, regionalism stands out as "a movement away from Paris and the American pseudo-Parisians"; it is a revolt against "the adoption of the French mental attitude and the use of French subject matter", two vices that seem to mean the same thing, as far as Grant Wood is concerned. They are to be seen at their worst in Gertrude Stein, but thanks to the success of regionalism she is now "only a seven days' wonder", so completely has she estranged herself from the American public. Regionalism also represents "the distinctly indigenous art of its own land"; it stands for "an American way of looking at things, and a utilization of the materials of our own American scene." All this, the author claims, is not mere chauvinism but genuine patriotism, "because a feeling for one's own milieu and for the validity of one's life and surroundings is patriotic." Regionalism, in other words, represents one of our "periods of national awakening."

However, to Grant Wood, the only "valid" life is that of the farmer, the city dweller apparently being tainted forever. It is also a wonderful subject for the artist, since "the life of the farmer, engaged in a constant conflict with natural forces, is essentially dramatic." At this point, Grant Wood is so deeply moved that he no longer trusts his own words to express what he feels; instead, he quotes a poem, entitled "Visitor", by one Jay Sigmund, who "devotes his leisure hours to the writing of verse celebrating the kind of human beings I have been discussing", even though he is the head of an insurance business. One stanza will be sufficient as an example of Grant Wood's literary taste:

"But he had sought me out to grip my hand
And sit for one short hour by my chair.
Our talk was of the things that happen where
The souls of men have kinship with the land."

The sentiments expressed in "Revolt against the City" may

be found even more abundantly among the many oral and written pronouncements of Thomas Benton, including the recent and truly astonishing document "After Thirty-nine Years," issued by the Associated American Artists Galleries, Chicago. In his "Artist in America," he freely admits his own youthful follies: "I missed the real human dramas . . . and painted lifeless symbolist and cubist pictures, changing my ways with every whiff from Paris." The Armory Show, which he must have witnessed at that time, is not even mentioned. Instead, he tells us that "the life I lived in New York had no significance for my art", that "we were essentially Bohemian, adrift from the currents of our land." The change he longed for came after the First World War: "The droning talk of the esthetic soul-probers . . . was ended. It was usually empty talk, but always insidious to young artists." Benton himself was already "talking about the importance of subject matter" and took a particular delight in shocking the "esthetic soul-probers" by his defense of representation pure and simple as the only healthy approach to art. Who were these esthetic soul-probers whose droning talk had been so insidious to him? It turns out that they were men like Max Weber and Marsden Hartley, both of whom he singles out for particularly unflattering remarks.

Although he claims that he knew as early as 1920 that "the city" had a bad influence upon him, Benton was in no great hurry to go back to Missouri. When he finally did go, in 1936, he summed up his reasons for doing so in an essay ("Artist in America", pp. 261-269) that is a worthy companion-piece to "Revolt against the City". We read that "the great cities are dead", because "mental processes are undergoing a marked stultification in the shadows of the great buildings." Then follows the usual diatribe against the city as the home of the

Benton: PERSEPHONE, 1939, oil, 57" x 70", A.A.A. Gall., Chicago.





Benton: THE ARTS OF LIFE IN AMERICA, Ceiling panel No. 5, tempera glazed with oil, 2' 4½" x 15' 6", Whitney Museum Library.

"colonial spirit" with its dependence upon Europe; but Benton, having lived there so much longer, is able to point to a number of city-bred evils that had escaped the scrutiny of Grant Wood: there are, first of all, the Intellectuals, whose ideas he defines as "a curious mixture of political and esthetic doctrines drawn from middle European philosophizing . . . based roughly on a variety of interpretations of the thought of Carl Marx and his Russian followers." Crazy, morbid, bolshevik charlatans, indeed! Little wonder that Benton is moved to declare: "I have no faith in intellectuals": in fact, he admits, "I find I don't believe anything very much", this being without doubt the most effective protection against intellectuals yet devised. But, incredible though it seems, the city harbors creatures even fouler than that: they are the great crowds of "esthetic minded homosexuals", who are "very important factors in the museums and galleries", constituting "a very real danger to the cultural institutions of the country." Since Benton, in the preceding pages of his autobiography, has informed the reader at some length of his own exploits with the opposite sex, it is easy to sympathize with him as the indignant victim of discrimination. Perhaps a retreat to Missouri was the only possible solution to this dilemma, even though it might have been more in keeping with the author's impetuous character if he had carried his grievance to the public more directly, perhaps by picketing the museums and galleries in question.

Since the regionalists profess to be so suspicious of any alien influence, it is unfortunate that their own views should bear an embarrassing resemblance to certain European ideologies. These, to be sure, are not the product of the much hated French: their home is on the other side of the Rhine, but that hardly improves the situation. To anyone conversant with the theories underlying the Nazi purge of art in Germany, much of the material quoted above must have a strangely familiar ring. In fact, almost every one of the ideas constituting the regionalist credo could be matched more or less verbatim from the writings of Nazi experts on art. With them, too, it was the vicious French influence that had corrupted the "truly indigenous" art of the country; with them, too, subject matter was all-important, and representation was the only permissible

aim of the artist. In the eyes of the Nazi theorists, the city was as much of a source of evil as it is according to Wood and Benton: it does not breed "Kultur" but only "Asphaltkultur", a pseudo-culture rooted to the dead pavements of city streets rather than to the soil, from which all true strength and virtue derive and to which the artist must return if he is to develop "a German way of looking at things." All these resemblances are no doubt purely coincidental. Equally coincidental, but no less interesting, is the fact that many of the paintings officially approved by the Nazis recall the works of the regionalists in this country.

It has often been pointed out that the Nazis, in outlawing all progressive tendencies in German art as degenerate and corrupted by alien influence, actually deprived German art of whatever distinctive national character it possessed. The pedantically literal, conservative paintings they acclaimed might have been done almost anywhere; even the subject matter for the most part fails to betray them as "echt Deutsch" unless it includes uniforms and swastika flags. Regionalist painting in this country is similarly international in style. While the irony of this situation is obvious, it is hardly a matter of surprise. Nationalism is a state of mind justified only in the imperfect world of events, not in the realm of ideas; its proper sphere of action is not art but politics. The great artists of the past and present, no less than the great philosophers and scientists, have always conceived of themselves as servants of mankind, rather than of particular nations or groups. Their work has been based upon the acceptance of ethical and religious values embracing all members of the human family, regardless of origin or nationality. Nationalism cannot possibly take the place of this allegiance to humanity as a whole. Wherever such a substitution is attempted, whether by force or by guile, it will inevitably produce the same sad results.

What, then, are the sources of regionalism? How did it achieve such widespread popular success? The answer to both questions is the same: frustration and disappointment. Both Benton and Wood had spent years groping their way along the fringes of the modern movement in painting, without com-

(Continued on page 193)

Wood: DINNER FOR THRESHERS, 1934, oil on panel, 20" x 80", from the Stephen C. Clark Collection, New York City.





Grüber: THE WRECK, oil. "Reality, dominated by the will of expression, becomes docile material in the restless and feverish hands, even violent sometimes, of Grüber."

THE POSITION OF FRENCH PAINTING

BY RENÉ HUYGHE

SCARCELY had the war ended when a double examination of French art began: France herself wanted to know if she had always been worthy of the place which the world had accorded her, the world wanted to know what resources it would find in her to build a restored and renewed culture.

There is much talk of world reconstruction, of which its spiritual reconstruction is not the least important. And it is not enough to re-erect what has been overturned; life moves on. At each step she throws the burden of her past existence over her shoulder, and, impatient, looks about for a new direction. Youth does not prolong itself; it transmits itself. The question which was posed to France was that of its youth, of what its youth proposes and contributes to the world. It would be a deception if, after the trial of the last years, she offered only glories remembered from before—her Matisse, her Picasso, her Dufy. The place which French art occupied yesterday is well known. But tomorrow? What definition does it offer us of the present, which is to say of the future?

Anyone who expects a simple solution, obvious and imperative, will be frustrated. In its rebirth, our school seems multiple and almost contradictory. The most diverse and even the most opposed tendencies are represented with equal richness. This is reassuring and conforms to its destiny. French thought has never imposed directives; it submits a choice. It does not command; it excites and it incites. Here Ingres is eternally the contemporary of Delacroix. The word "guide" has no place, except perhaps in the museums. No one introduces into the political litany those synonyms which have divided Europe: Führer, Duce, Conducator, Caudillo. For France, the future is an open door; in art no more than in politics is there a formula set. There remains the choice offered.

If credit is accorded the French school, perhaps it is because of this freedom; perhaps it is that the tendencies are always sufficiently varied and fertile for everyone to recognize him-

self, to find an example which does not constrain, but which stimulates. A command may be brief; but a lesson should be nuanced, rich and diverse in its substance, which each can manage to the most appropriate conclusion. It must evoke rather than direct. The great merit of Paris is that the clarity of its air and its light, the crowding of its questionings and its initiatives, constitutes the most nervous of excitants, an inexhaustible catalyzer of personality.

This diversity admits of a great virtue. It removes the possibility of judging a man on the amount of zeal which he brings to the application of a doctrine; the doctrines consume each other and in their cold ashes only quality remains.

On the eve of the war, the "modern movement" had about completed its circuit. Cubism and surrealism were just about at their end and had already aroused a common reaction. They had attained an age where one expected of them active influences rather than mere attenuation, and, after all, they were pursuing one another. Surrealism has been transplanted to the United States around the exiled Tanguy, Masson, Salvador Dali, and there it has found such a new lease on life that one can almost distinguish a French school of New York, also illustrated by Léger, and parallel to that of Paris. In France itself surrealism seems to have exhausted at least its vigor, if not its actuality. It is at once everywhere and nowhere, diffused in the sensibility of the epoch, but deprived of champions, though certain painters still take inspiration from it: Labisse, Coutaud, Courmes, Bertholle.

Cubism itself has its faithful perpetuators who maintain an abstract art in its integrity (elsewhere developed into that "nonfigurative" art which is its newly evolved incarnation). Scarcely any pure disciples remain to it: Suzanne Roger, etc.

The new generation cannot content itself, and it avoids simply finishing up the work of its predecessors. It finds its own problems and its own solutions. What is the major problem



Aujame: YOUNG GIRLS IN SUNLIGHT, oil. "Others, like . . . Aujame . . . were intent on disengaging the nobility of cadences and rhythms, animated sometimes by the lyricism of life . . ."

of present-day esthetic, the initial problem of all art, or at least of all "art-for-art's-sake," if it is not that of the relation between the painter and the "real"? It is necessary to reconsider the very principles, to question the import and purpose of art. For the moment the problem of art remains internal to art—the problem of the real—and never has it been posed in so lucid and so complete a manner as by the present generation.

I know how dangerous and debatable it is to propose to classify and explain contemporary art. This is justifiable only in relation to some point of view, and it is always permissible to change the point of view. But does a point of view necessarily cease to be valuable because one can conceive of others? Life has a hundred facets; it sparkles in each. Painting is the same. And this is an excellent place to embark on this question of the relation between the artist and the real. Our period only makes a kind of intense foreshortening of the experience of the centuries.

Where the painter accepts the fact that the basis of art is the real, which is to say that vision common to all men (perhaps one should say that part of the vision of each which is common to all), there art prides itself on the aptitude of the rendering (e. g. the Flemish primitives) or in the indisputable illusion of what it perhaps resembles; it finds its pride in clarity, composition, harmony, where it appeals to the spirit (e. g. classical art); and in charm, seduction, refinement, where it appeals to the senses (e. g. the 18th century). Such an art rests on unanimous consent; it is at the base of Western tradition from the 15th to the 19th century, with the exception of certain inexhaustible geniuses—Greco, or Rembrandt.

Or perhaps the artist is more interested in himself than in the "real." Of his vision, he retains less of the "consensus omnium" than what is peculiar to himself, that "coefficient of personal interpretation," to use scientific jargon, where his individuality is affirmed. The deviation which exists between accustomed and accepted reality and the transposition thus

arrived at becomes the measure of the artist's inspiration. Reality is no more than the clay on which he has left his thumbprint. Nature, according to Delacroix, is only a "dictionary." Nothing remains of it but what is necessary to be intelligible to others and to help them measure the character and the intensity of the metamorphosis which has been wrought. She is a hostage. This art of expression is related to the era of individualism; it knew its major fortune in the 19th century with romanticism, and at the beginning of the 20th century with fauvism.

So the artist returns to the problem. Painting is no longer a mirror reflecting the exterior world which is common to all or the interior world which is peculiar to the artist; it proposes to make of the painting an *object*. To create a work is to create a new reality which is neither nature nor the painter, and which adds to both, whatever it may owe to either. To create a work is to add to the repertory of the known an unforeseen *thing* which has no other than an esthetic end or other laws than those of the plastic. In this path the 20th century has, since cubism, furnished its most original expression.

It is always possible to reason in a myopic and quibbling way; and seldom do any of these attitudes appear perfectly pure and uncompromised by one of the two others, if not with both. But since when can one disengage anything but dominants, those major forces which define the essential of a position?

Again, we find all that in today's painting. Around the real, the "unanimous consent," gravitate above all those artists who were already known before the war and who then figured as conciliators, as liquidators of avant-garde art: some, like Brianchon, Cavaillès, Limouse, Lestrille, understood all the charm of colors and lights. Others, like Chapelain-Midy, Poncelet, Despierre, Aujame, or Planson, were intent on disengaging the nobility of cadences and rhythms, animated sometimes by the lyricism of life, sometimes concentrated on the rigor of the spirit. Shortly before the war, the group "*Forces*

Nouvelles," whose leaders were Humblot and Rohner, pushed this rigor to a sombre severity of color and contraction of form.

But even then the "neo-humanist" movement which Christian Bérard dominates held less to the exterior illusions which solicit the eye than to the mysteries of interior life. Bérard has since returned to more facile graces.

Reality, dominated by the will of expression, becomes docile material in the restless and feverish hands, even violent sometimes, of Grüber or of André Marchand, followed by Venard, Civet, etc. Under the dominating vigor of Tal Coat, they writhe and shiver in colors.

And here we are two steps from that "nonrepresentational" art which occupies so much fervent opinion and which was the subject of one of my earlier letters. Combining the color research of the fauves and the plastic research of the cubists, sustained by the fever of independence and the renewal which carried the country away right after the liberation, a whole group of young artists, neglected before the war, found themselves projected into the foreground. Fougerson, Pignon, Gischia, Esteve and Bazaine, among others, are examples of this will to create a new reality, liberated as much as possible from the model, to paint pictures which are plastic objects rather than mere figurations of reality. I forget many names; I wish only to point to the tendencies and to indicate some significant points of direction for each.

So many solutions are thrown out at once, pushed often to their most extreme consequences, that one becomes almost nervous; will these experiments exhaust themselves in their very intensity? Life, it is true, always burdens itself with more imagination than we have. One can scarcely conceive what unforeseen course art will take next—unless to leave that closed circle where it gravitates around itself. One writer recently cited with disapproval Mallarmé's phrase: "Art for art's sake, without which I see no reason to live . . ." An attentive ear can sense a questioning which has too strong a correspondence to the pressing evolution of the present world for it to be neglected. Art, it is said, is too remote from the period, from its vital problems, from the new powers which are germinating.

Is this abundance of experiments and discoveries the supreme game of a civilization, where the individual is king, with the sharp exigencies of his intelligence and his sensibility—of a civilization which menaces, in its extreme refinement, a powerful and still crude gestation? One of the achievements of this civilization is lucidity, and the question must then be posed. It is not inconceivable to think that in the more or less distant future art will find itself, like the individual, submitting to more social and collective destinies. However one desires or however one deplores this, one cannot close one's eyes to the direction of the slow tides of human destiny. Here again, French art will have marked the first steps which will bring easel painting, conceived for the accomplishment of the artist and the delectation of the connoisseur, to a new painting—larger, and charged with a more general mission. One should not ignore Lurçat's change from the palette to tapestry, preoccupied with realizing a mural plastic, on a grand scale and for a collective audience. The Mexican school, following Rivera, well known in the United States, attacked this problem long ago.

But it is not yet time to ask if present-day art is destined to leave examples or only witnesses. We must remain in the present, extracting all its essence, avoiding the temptation to look here or there for an esthetic doctrine and to neglect, in order to censure it, all that which does not add to its credit. We must rather try to have a taste as varied as the inspiration of the artists and to value quality above all, and in all its diverse incarnations.



Labisse: DISCREET LOVE, oil. "In France itself surrealism seems to have exhausted at least its vigor, if not its actuality."
Below, *Manessier: FIGURE OF PITY, oil.*





Half section of accurate scale model of an airplane hangar employing Konrad Wachsmann's principles of Mobilar Structure.

STRUCTURE AND THE ESTHETIC EXPERIENCE

BY SERGE CHERMAYEFF

***"Architecture is the construction of shelters. For men of our civilization these shelters are composed of luminous panels. The 'Mobilar Structure' which I have seen fulfils this function to an extraordinary degree, carrying luminosity to the maximum."*—Le Corbusier.**

THE term "luminous" or lightness, as used by Le Corbusier, conveys the idea of diffusion of structural elements and the revelation of space itself, which was first made possible, to a greater extent than ever before, by the technical developments of the Gothic builders. Then, for the first time, the whole fabric of structure became a pattern of alternation between structural element and the interval of space between, setting up a series of rhythms of spatial interplay richer than had been possible through any single mass enclosure. Light itself became an element in the composition, instead of merely the illuminating agent outside the structure, revealing its total form and mass surface.

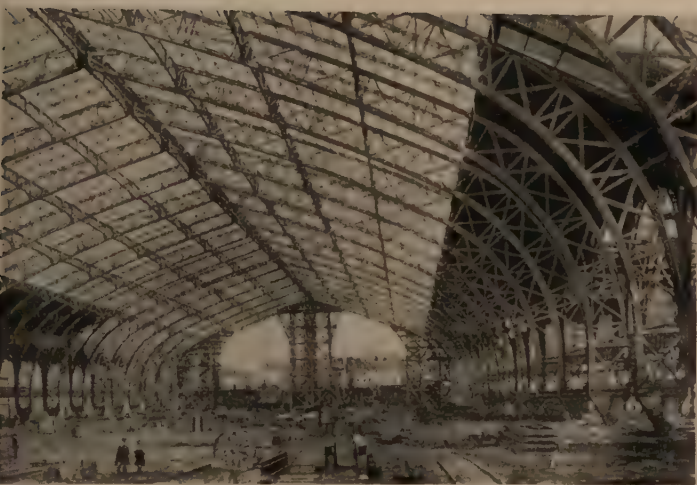
The continued attempts to enrich structure by breaking up the surface with textural treatment to allow for additional play of light, or by perforation of the surface, was, from the earliest times, the striving towards that integration of structure, space, and light which later technical development made possible. The "dark ages", from the architectural standpoint, are not the centuries preceding Gothic, but the period that followed,

which blanketed this vital structural discovery with darkness until the coming of an iron technology in the 18th century. In our day, light and space once more have become dominant factors in architectural composition. The cast-iron lace work of the early bridges emphasized the Gothic quality and sharpened our understanding of it, leading towards public acceptance of the Crystal Palace in 1851.

Iron, in its turn, was superseded by tougher steel. The process of diffusion continues on an ever-increasing scale, as the skeleton construction stretches the structural envelope and reshapes it. The vertical elements so predominant in earlier structures take the dynamic directional sweeps of the bridge arch, and extend them in three dimensions, as in the *Galerie des Machines*, of 1889.

The structural, stress-bearing element emerges once more as the rhythm creating agent. The spatial interval increases in proportion to the strength of the structural material and its proportionate decrease in weight. The increased interpenetration of light, spilling over and diffusing the linear pattern of the structure, illuminates the whole, detaches it from the ground with its association of mass and weight, and projects it into space where it floats as a symbol of a living, dynamic purpose, in opposition to the static symbolism of death.

The plastic quality of skeletal structure, because it presents a succession of visual impacts, moves the spectator more pow-

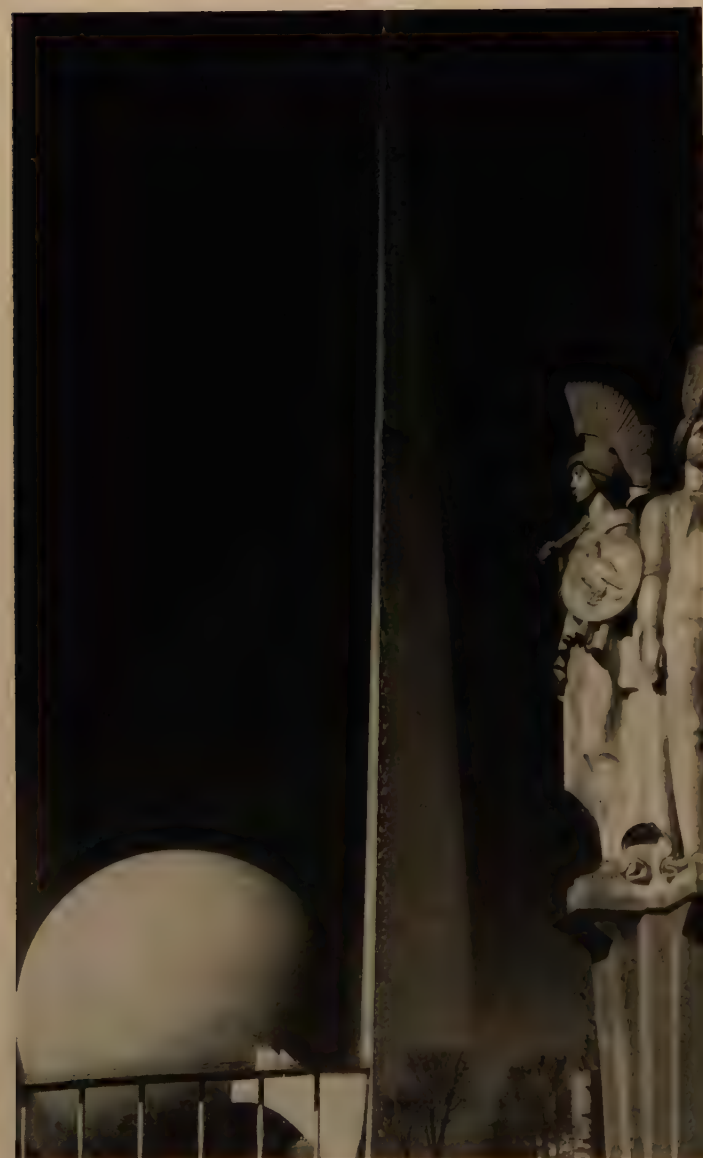


Gothic builders invented a method of construction enabling light to be diffused through enclosing walls. Light became an integral part of the structure (opposite: Ste. Chapelle, Paris). Light and space as architectural elements were re-discovered in cast iron structure (below: Telford's project for London Bridge, 1800). Luminosity was further developed in the 19th century (top: Paxton's Crystal Palace, London). Steel permits larger intervals between structural elements, thereby increasing interpenetration of light. Structure becomes lighter, enclosed space more luminous (above: Galerie des Machines, Paris Exhibition, 1889, Cottoncin and Duret.)



Telford's proposal to replace the old London Bridge. The cast-iron arch, having a single span of 600 feet, would have been one of the earliest suspension bridges of modern type, and it demonstrates clearly the confidence which engineers of 1800 felt in iron spans.





Above: *Mobilar Structure Hangar* with roof area of 130' x 200' supported on four columns, with cantilevers in all directions from each point of support. Left: *Trylon and Perisphere*, World's Fair, N. Y., 1939. These forms were satisfactory on the scale of mementos held in the palm of the hand.

erfully than the single impact of a mass. There are more fine photographs of bridges than of buildings. The eye follows purposeful, structural elements, if these are articulate and unobscured, through the illuminated space which they, in their turn, clarify and define, singly and serially, according to their composition, arresting the eye of the spectator on focal points. This visual adventure process, a combination of repetitive rhythms of structural elements and variations and continuities of the spatial theme, is an esthetic experience. It is only possible to evoke this high order of experience of structure if the resulting form combines the visual elements in a purposeful, articulate, and sensitive way.

It may be dangerous to even attempt a definition of so complex an act as an architectural experience. I should like, however, to make a try by suggesting some of the things that the structure must convey to the spectator. It must reveal the structural system through *technical clarity*, at least to the extent that the visible elements of structure may be apprehended through the eye and recognized to be what they are, so that their successive impact upon the spectator, in their turn, reveals to him their *purposeful organization*. This is equally true of Sainte Chapelle and the Shaker barn reproduced in the *MAGAZINE* for December, 1944.

The spectator does not require technical knowledge to grasp a sense of order (which in a structure must be at least partially structural) but order must be visible and tangible. The spectator must be able to follow the organic relationship between structural elements, purpose, and the particular space which the structural elements articulate and define. This definition is obtained, not only by single structural elements, but through their relationship to one another in dimension and



Right: *The Eiffel Tower. Spatial interplay between articulate, structural elements produces a richer visual experience and a more acute response to scale in the spectator than is possible through the single element of mass. Unlike the Tylon, it would lose all quality in reduction.*

direction, that is to say, *proportion*, as well as through the relationship between the structural space and the spectator himself, that is, *scale*.

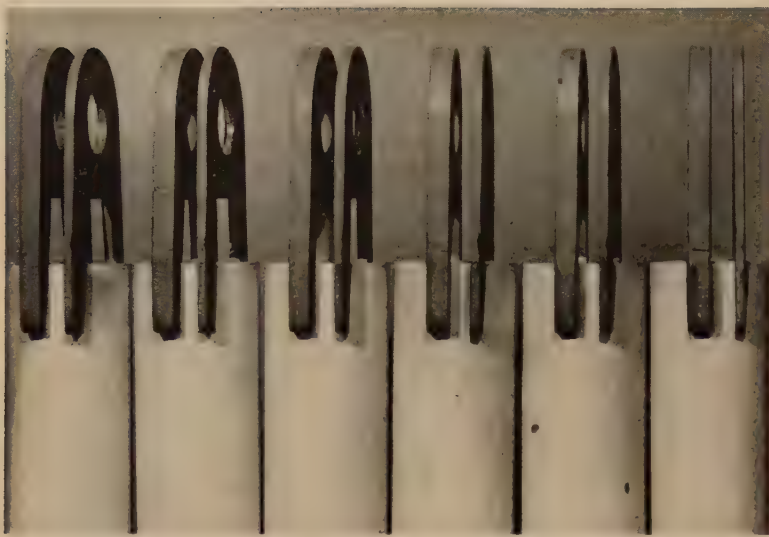
If the designer's purposefulness, clarity, and sensibility are of such an order that he can convey them visually to the spectator, then the latter can comprehend the designer's vision and can identify himself with the excitement of the creative act, the product of which in this case is the structure. Such identification makes it possible for the spectator to perceive the formal meaning of the space before him, and enables him to move imaginatively from point to point within the created pattern of tangible order.

Visually, this pattern of order is established by articulate focal points. Enjoyment even of an esthetic nature cannot be separated from the feeling of security and the satisfaction we derive from the creation of tangible order. The enjoyment of an articulate and tangible human creation is a form of psychological compensation for the fear of the complexities and cares of environment. The form-content of a creative act can thus be transferred from the artist to the spectator, and become a common esthetic experience.

Clearly articulated form is the essence of esthetic experience. It is not intended here to confine architectural experience to structural elements only. Obviously, the same process operates through the larger elements of the whole composition—planes, volumes, and spaces—through which the spectator, or the mental projection of the spectator, moves.

All that is intended by this definition is to point out that in our present state of civilization, and highly developed and constantly growing technology, the complexity of forms which we are able to produce is tending to obscure the fundamental





"The construction of the roof is based upon the principle of a minimum number of different standard parts, capable of a maximum number of assembly combinations of the simplest kind. The structural problem is thus summarized by Wachsman: 'In the beginning there is the joint.'" Mobilar Structure assembling and dismantling is of the simplest nature. "The basic structural element is a standard steel tube with uniform standard ears welded to each end." These tubes are held together by standardized lock bolts, "making possible a variety of combinations into larger structural elements."



structural basis of the design. More often than not, redundant decoration actually obscures articulate structure. And it is this articulation that gives architectural form its quality, whether in a single building or on the scale of a city complex.

It is for this reason that Konrad Wachsmann's "Mobilar Structure" becomes important, not only as a work of art, but as a particularly convincing and vivid example of the continued esthetic effectiveness of established principles in structural composition, even when applied to an entirely novel purpose and carried out with novel technical means.

Stated briefly: the purpose of the "Mobilar Structure" was to provide an economic, structural system of space-enclosure, on the largest possible scale, for industrial purposes. By minimizing the number of supports, whether walls or columns, maximum freedom of movement was achieved, both within the enclosed space, and between it and outside—as is required in building and servicing large modern airplanes.

The clarity and quality of the structure which provides the solution to this problem is the product of the clarity with which the designer stated the problem in the first place. Dismissing the conventional solution of an "enclosing wall" with partial openings, however large, he devised a system of entirely removable enclosing panels which may be either weather-excluding, protecting, light-admitting, solid, or transparent, according to special need. When removed, the panels leave a roof supported at four concentration points, which extends its protecting surface over an enormous uninterrupted floor area through a series of cantilevers in all directions. Virtually and visually, it is a roof floating above the working space.

The construction of the roof is based upon the principle of a minimum number of different standard parts, capable of the maximum number of assembly combinations of the simplest kind. The structural problem is thus summarized by Wachsmann: "In the beginning there is a joint." In the "Mobilar Structure" the assembling, and, what is equally important, the dismantling, is mechanically of the simplest nature. The basic structural element is a standard steel tube with uniform standard ears welded to each end. The tubes are held together by lock bolts, equally uniform and standardized throughout, making possible a variety of combinations into larger structural elements.

Through an engineering principle of design, which is outside the scope of this review, the stresses are transmitted evenly throughout the lattice roof of tube and joints, and finally to the supporting columns constructed on the same principle. The photographs of the hangar illustrated here are of an accurate scale model which has a roof area of 130' x 200' supported on four central columns, with 50-foot cantilevers in all directions from each point of support. This cantilever span is typical, and buildings of any size or shape may be composed through the combination of four or more supports.

The visual effect of the four slender supports, apparently barely touching the ground with which they make so minimal a contact, and the flow upwards and outwards on a horizontal plane of the tubular lacework of great scale is a tremendously exciting experience. The lightness of the structural elements, and the repetitive rhythm of their progression through space, suggests a horizontal layer of moving luminosity rather than a static plane, having weight and substance. The protected working space has been enveloped, but has not been isolated from its environment.

Air and light flow through and over the structure and become an integral part of it, while the structure itself is diffused into, and identified with, the space in which it has its being.

THE GERMAN ARMY OF OCCUPATION AND FOLK WANDERING ART

BY MARVIN C. ROSS

THE activities of the Germans in France during the occupation (1939-1945) in the matter of art is a subject that fascinates many. Their activities were varied. A part of their activities had to do with the actual care and preservation of the famous art collections or of the great historical monuments of France. Others had to do with amassing from private collections great quantities of works of art, sometimes with the idea of enriching Germany culturally, sometimes with the idea of building up potential credit that would be useful in foreign exchange. Still other activities had to do with the study and greater exploitation of the historical and artistic treasures of France.

The copy of a military order to the army of occupation dealing with prehistoric and folkwandering art is of interest in several respects. This order was issued at Paris on the sixth of March, 1941, by the Military Commanding Officer in France, General von Stulpnagel. The order states that the military commanding officer is interested in finds of prehistoric and folkwandering art for historical reasons and also for political purposes. The order is based on earlier ones of 1914 and 1920 dealing with such finds in Germany. The manner of reporting is given and the kind of information required. Also the order states that the site must be protected until the arrival of the proper authorities. A distribution list of the order through the military follows. Lastly there is a page devoted to sketches of what might be found, with notes on material, shapes, etc. and a

sketch of a typical place where such objects might be come upon.

Such prehistoric and folkwandering material was found in northern France in World War I and this order was an attempt to protect any such discoveries in this war. The situation was not quite the same as in the last war because there was so much less necessity for digging, especially of trenches. However, a number of interesting sculptures from a Celtic sanctuary were unearthed on the plateau of Antremont (Bouches-du-Rhone) near Aix-en-Provence in 1943. Also a German soldier stationed as an airplane observer in Normandy came upon a site at St.-Aubin-sur-Mer and he obtained permission to excavate as well as men to help him. He found the foundations of a IV century A. D. villa and a statue of a Celtic goddess. But, on the whole, it is reported that very little resulted from the issuance of this order, probably due to the greatly changed manner of warfare.

The order is of interest as illustrative of the thoroughness with which the Germans carried out even small details. Besides the historical importance of such finds in which the Germans are genuinely interested, it is obvious how, in case the war was won, such finds could be used for political purposes. Even during the occupation any discoveries would have made useful propaganda showing the interest of the Germans in culture, just as the discoveries at St.-Aubin-sur-Mer were used for exactly that purpose.

Copy of a page devoted to sketches of possible archeological discoveries, released by the German Military Governor of France, accompanied by orders which read, in part, as follows: "The military government of occupied France wishes to preserve finds of prehistoric and early objects because they are . . . of utmost value to German scholarship in its contribution to current politics. . . . Finds already removed from the earth must be placed in security pending the arrival of a competent expert."

Der Militärbefehlshaber in Frankreich
Verwaltungstab Abteilung Verwaltung
Az. V kult 490

Paris, am 6. März 1941.

Die Militärverwaltung im besetzten Gebiet Frankreichs ist am Schutz der vor- und frühgeschichtlichen Bodenfunde interessiert, da diese als Quelle historischer Erkenntnisse insbesondere auch für die deutsche Wissenschaft und deren Auswertung in aktuell-politischer Hinsicht hervorragende Bedeutung haben.

In Anlehnung an das Deutsche Ausgrabungsgesetz vom 26. März 1914 (Wortlaut der preuss. Gesetzesammlung Nr. 10, 1914) und die Ausführungsbestimmungen vom 30. Juli 1920 zum Ausgrabungsgesetz vom 26. März 1914 (GS. S. 41) ordne ich an, dass sämtliche vor- und frühgeschichtlichen Bodenfunde, die bei Erdbewegungen durch die Truppe zu Tage kommen, gemeldet werden.

Die Einheiten berichten unter gleichzeitiger Meldung an ihre vorgesetzte Dienststelle über derartige Bodenfunde umgehend und auf schnellstem Wege unmittelbar an folgende Dienststelle:

Militärbefehlshaber Frankreich - Verwaltungstab
Abteilung Verwaltung Referat Vorgeschichte.

Über den Begriff der vor- und frühgeschichtlichen Bodenfunde gibt die Anlage Auskunft. Bereits gehobene Bodenfunde sind bis zum Eintreffen des zuständigen Sachbearbeiters sicherzustellen.

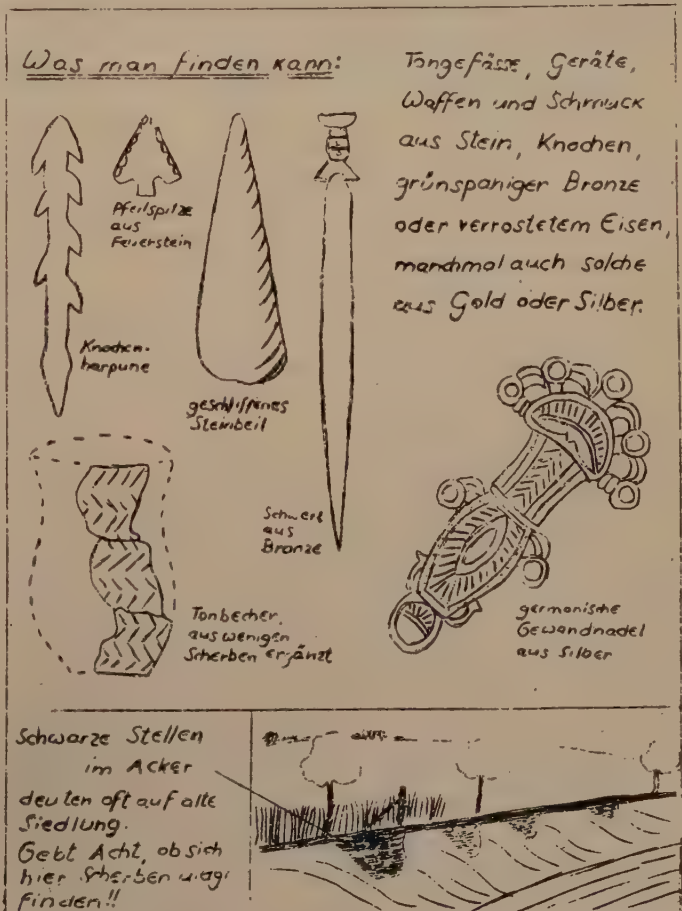
gez. von Stulpnagel.

Beglaubigt:

Jungler.

KVI.

Verteiler siehe folgende Seite.



A LETTER FROM OSKAR KOKOSCHKA



The following letter refers to Mr. Neumeyer's article on Kokoschka in our November, 1945, issue. The self-portrait (above) is in the collection of the Museum of Modern Art, which also supplied the photo of the painting mentioned.

MY DEAR ALFRED NEUMEYER:

I was so touched by your splendid essay and the fine understanding with which you laid my work before the readers of the *MAGAZINE OF ART*. It was the more surprising for me as here one seems, after 8 years of life, so out of touch with the rest of the world.

Of course the kind of world I would like to return to, my world in which I traveled as a happy tramp, does not exist any longer. Big towns have disappeared from the surface of the earth, great countries left as deserts. There is no end yet even of the murdering, which now goes on in a cold systematic way, no less inhuman than the murdering with weapons and machinery. Power politics extended the hunger-blockade after the "cease fire." To the destruction of cultural documents (of my home town, Vienna, only shabby remains tell of its former glory) the annihilation of humanistic values is connected in a way that makes seem normal today the callous views towards human life which we despised in Fascism. 10,000 children in some liberated countries are exposed to starvation, cold, and mental despair in detention-camps because they belong to undesirable minorities. Their only fault is that they belong to

a linguistic group which is not that of the ruling one. What Hitler sowed is ripening. His insane mind conceived the idea of the collective guilt, and, unfortunately, the postwar world sticks to this delusion of a madman, dispensing justice on such conceptions. I cannot live in such a world! I feel individually responsible for the crimes of a society of which I am a member.

Modern society absolutely ignores that the world is not the property of one generation. We squander the spiritual and earthly heritage we got from our fathers; our children will have all reasons to curse us for having condemned them to pauperism and savage conceptions of social life. It all must end in an unreparable catastrophe. But to shout is to shout into empty space, for the power is impersonal which leads us deeper into the quicksand with every additional hour we live. The inhuman force driving us all is the technical, materialistic, civilization of ours which lets us plan society on blueprints, which is hostile to the creative man, and kills imagination, compassion, and happiness. I see no future for the artist. What today we call art is shallow "*kunstgewerbe*." Without philosophy there is only applied science in the pay of the state; calories feed a robot who may be kept alive or can be starved according to the necessities of production for production's sake. This is not a world with any future, hope, or faith. Civilized man is dying without being conscious of it, like the rocket bomb kills before its approach is heard. I am working still, but I know it is a lost battle. What keeps me still alive is a growing compassion for the misery of the innocent children. The money I earn I mostly give away for charity. I gave 1000 pounds for the Stalingrad Hospital with the demand that the wounded enemy should equally be treated and educated to a better understanding.

Another 1000 pounds I gave last year for the war orphans of the Czechoslovakian Republic. I did not expect the political changes happening there which led to the elimination of 3½ millions of citizens, most of whom had been loyal to the constitution. Now I wish to get another 1000 pounds for the Viennese children who are starving. Austria was the first and utterly ignored victim of Hitler. The "Anschluss" was officially recognized by the great powers, but the Austrian people had no say in this. They still have not.

These 1000 pounds I want to find in the States for a political painting I did in 1943, with the title: *What We Are Fighting For*. It is a large and striking work. If you know somebody or some institution interested in it I would like to send you a photograph of it. . . .

OSKAR KOKOSCHKA.





We are working on new cable for the thousands of telephones the public wants. The war put us behind—in buildings, switchboards, telephones and other equipment—but we are beginning to catch up now.

Catching up on two million telephones and putting in two million miles of Long Distance circuits is a big job but we are hurrying it with all possible speed. We shall not let up until you can again have all the service you want.



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BENTON AND WOOD

(Continued from page 186)

prehending its aims and methods and without public success. Is it any wonder that they finally evolved a theory that not only bolstered their waning confidence in their own ability but also brought them the acclaim they had so sorely missed before? Yet, strangely enough, both retained at least some remnants of their "pre-regionalist" phases; these reflections of their own past are in fact the only element that gives a personal coloring to their more recent output, no matter how hard they may try to deny its existence. A glance at the present style of Thomas Benton's work may help to illustrate this point. As the oldest of the regionalists; he had discovered the moderns, both in Paris and in New York, even before the First World War, and his work still reverberates with the muffled echoes of impressions he received at the time; in other words, it might be defined as that of a frustrated *fauve*. The undulating decorative line of the early Matisse; the glaringly bright color of Van Gogh and Gauguin; the emaciated bodies and the visceral crowding of pliable shapes, reminiscent of the time when El Greco was being rediscovered as an ancestor of modern esthetic; all these are essential ingredients of Benton's style, even though vitiated by a lack of sensitivity and a repetitiousness such as one is accustomed to find only in commercial illustration and cartooning, where they are inevitable. Even his best work, e.g., the murals in the New School for Social Research, reveals its lack of strength in comparison with the Mexican muralists, whom he emulated in the encyclopedic scope of his subject-matter if not in style. Predisposed to pugnacity by his stature (he seems doomed to go through life in constant fear of being called "Shorty", a condition not unfamiliar to psychologists) he took refuge in the pose of the virile frontiersman, substituting physical for artistic prowess, as evidenced by his preoccupation with "esthetic-minded homosexuals" and "sissies" in general.

Grant Wood, unlike Benton, acquired his traces of modernism mostly at second hand. During the 1920's, he was the exponent of Bohemian sophistication in Cedar Rapids, sporting a beard and beret and devouring anti-bourgeois literature such as Shaw, Lewis, and Mencken. He made several trips to Paris and Italy, from which he brought home impressionist sketches of park scenes and picturesque doorways. The more adventurous aspects of French painting do not seem to have touched him at all, except for a brief and uncomfortable attempt at abstraction following his first visit to Paris. According to his own account, his conversion to regionalism came about as the result of a protracted stay in Munich during the fall and winter of 1928. He had gone there to supervise the execution of a stained-glass window for the Cedar Rapids Memorial Building, but since the job did not demand much of his time, he took to visiting the numerous art exhibits available in the Bavarian capital. It was these tours, he claimed, that opened his eyes to the beauty of the German and Flemish Old Masters of the fifteenth century; he realized that the primitives had been great artists because they drew their inspiration from their immediate environment, from the things they knew best, and decided then and there to follow their example by returning to Iowa and renewing his ties with his native soil.

At first glance, there is indeed an old-masterish air about Wood's subsequent paintings, due to his passion for neatness and small detail, but there is little of the spirit of the old masters. One looks in vain for an echo of their deep humanity, their extravagant imagination, their lyricism of light and space. In fact, Wood seems to have shunned these very qualities. The most outstanding features of his work after 1928 are an abhorrence of spontaneity, evidenced by his painstakingly calculated, static compositions and his laborious painting technique; a complete disregard for surface textures; and a habit of paring down the varied shapes of reality to smooth stereometric units. In short, Wood's regionalist style recalls nothing so much as the characteristics of a movement among German painters known as the "Neue Sachlichkeit", or New-Objectivism. Like their American counterparts, the men who came together under this slogan had been dabbling unsuccessfully in cubism or expressionism and were now reacting against both. They, too, sought refuge from the frightening and apparently insoluble problems of the machine age among the idyllic aspects of rural and small-town life, at the same time reaffirming their faith in strict representation. But many of them, apparently as a concession to the twentieth century, retained a fondness for neutral surfaces and simplified shapes. Examples of their work abounded among the contemporary art exhibitions of Munich during the later 1920's, and it is hard to believe that Wood should not have seen at least some of them while he was there.

A rather piquant aspect of Wood's career is the fact that his regionalist style preceded his regionalist philosophy by several years. The spirit of Sinclair Lewis and H. L. Mencken died hard in him. *American Gothic*, his first popular success, had been intended as a satire on small-town life, and it was only after the public in the "Eastern capitals of finance and politics" had refused to regard it as such, and Wood found himself acclaimed as the pictorial defender of the hinterland, that he began to adjust his point of view in accordance with the trend of the times. Two years later, he succeeded in producing a truly satirical picture, *Daughters of Revolution*, and this time the public accepted his original intention. But here the satire was directed against a safe and well-worn target, so that the painting hardly merits the praise it has received from many quarters as a bold socio-political document. Among reactionary groups, the old ladies of the D. A. R. are as nothing compared to the various isolationist "mothers" organizations that sprang up during the 1930's and that are even now bombarding the next-of-kin of our war dead with letters denouncing the "Jewish-British" conspiracy that caused America's entry into the conflict.

When Grant Wood wrote "Revolt against the City", he was quite well aware of the fact that regionalism owed its popularity in large measure to economic and political causes. With astonishing frankness, he linked it to the effects of "high tariff walls, repudiation of debts by European nations, the reaction against 'entangling alliances' . . . and the depression propaganda for 'America Self-Contained'." He even mentioned the back-to-the-land movement, that depression-born mirage of rural security which more than any other factor conditioned the urban masses in favor of regionalism. In a recent issue of *Harper's*, C. Hartley Grattan has demonstrated again the escapist and abortive character of the back-to-the-land philosophy, but in the years following the debacle of 1929, clouded with menacing political trends in Europe and Asia, the temp-

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tation to shake off the problems of the world by accepting the fiction of our economic and cultural self-sufficiency was so strong that no reasoning could prevail against it. In the bewildering postwar world of today, the same emotional need is beginning to assert itself once more; most of the intellectual props have been knocked out from under it by the events of the past five years, but the urge persists, as evidenced by the seemingly insatiable appetite of the great American public for escapist material in art, literature, and the movies.

It is to this same public that regionalism still makes its appeal, supported by a ruthless sales technique and a concentration of wealth and publicity matched only by the best-seller industry and by Hollywood. The regionalists, who began by denouncing the sale of European art in this country as a deliberately cultivated commercial activity in the "Eastern capitals of finance and politics", have themselves become the beneficiaries of a deliberately cultivated commercial activity on a far larger scale. While they have not been able to displace the great French moderns in the favor of museums and private collectors, they have succeeded in building up a much more profitable market for their work among the editors of picture magazines and the heads of advertising agencies. To be sure, other—and sometimes better—painters have been drawn into this field, but to the regionalists must go the credit for establishing the pattern. Industry, they claim, is the great patron of true American art, now and in the future; why bother with museums? Nor do they seem disturbed by the fact that industry, unlike the genuine art patron, does not appreciate art for its own sake but only as a means to an end, i.e., to make money. Since the latter is the advertiser's avowed purpose, he can hardly be reproached if he finds it profitable to use what he believes to be outstanding paintings in selling his commodity. The public, it seems, has been trained to respond as favorably to the new technique of culture-appeal in advertising as to the older, and probably on the whole more reliable, technique of sex appeal, so it is not the industrial user of art who is to blame but rather those who persuaded him to adopt the new device. As the skeptics have pointed out, the current marriage of art and industry is indeed an uneasy one. It is perhaps the final irony in the history of the regionalist movement that its exponents, without even realizing it, have stepped into the shoes of an older generation of commercial artists, helping to promote just about everything under the sun, from shoes and ships to sealing wax, except the cause of American art.

LATEST BOOKS RECEIVED

PORTRAIT OF AMERICA. Preface by Bernard de Voto, edited by Aimee Crane. Published by Hyperion Press, distributed by Duell, Sloan and Pearce, N. Y., 1945. iv pp., 101 plates (some in color). \$10.

THE SISTINE CEILING. Edited by Charles de Tolnay. Princeton University Press, 1945. 285 pp., 413 illustrations. \$17.50.

THE ART OF THE RENAISSANCE IN NORTHERN EUROPE. By Otto Benesch. Cambridge, Mass., The Harvard University Press, 1945. 174 pp., 80 illustrations. \$7.50.

IT'S A LONG WAY TO HEAVEN. By Abner Dean. N. Y., Farrar and Rinehart, 1945. 131 pp. of illustrations. \$3.50.

IN THE BLAZING LIGHT. A novel about Goya. By Max White. N. Y., Duell, Sloan and Pearce, 1945. 318 pp., \$2.75.

THE RELIEF PRINT. Edited by Ernest W. Watson and Norman Kent with an introduction by Karl Kup. N. Y., Watson-Guptill, 1945. 79 pp., illustrated. \$4.50.

STUDIO: EUROPE. By John Groth. Illustrated by the author, with an introduction by Ernest Hemingway. N. Y., Vanguard Press, 1945. 283 pp. \$3.50.

NEW BOOKS

Babel's Tower: The Dilemma of the Modern Museum by Francis Henry Taylor. New York: Columbia University Press, 1945. \$1.00.

Mr. Taylor, of the Metropolitan Museum, has brought vitality as well as controversy into the museums which he directed, and has a true passion for making them serve the public at large. It is by the actual performance of these museums in serving their public that he will be judged. Without a doubt, in the case of the Metropolitan, the new fresh wall colors in the galleries and the new careful arrangement of the works of art displayed have done much to revitalize the Museum and to show us how magnificent are its collections. For this we all owe him a very real gratitude.

"Babel's Tower" is composed of material from various articles and addresses, hewed into book form. As such, perhaps it should not be taken too seriously. The talks were addressed to many audiences of different kinds but to find in this compilation a strong, single, controlling viewpoint has been difficult; perhaps the book is well named. The writing is vivid, witty, colloquial. Sometimes it would seem, however, that phrase-making is allowed to supplant clarity; but that is true of many speeches—stringent editing is more essential with the written than with the spoken word.

Ostensibly, "Babel's Tower" aims to give the author's view of the place of the art museum in modern life. He is concerned about the museum's responsibility for the best use of these growing collections. What are they for? Are they to be used as instruments of research? Are they mere collections of masterpieces existing for the spiritual and esthetic refreshment of the people? Do they exist in order to interpret the history of human development and human ideals? The author seems not only troubled by this multiplicity of possible aims, but puzzled. At times he seems to think the interpretive function is the most valuable because most "democratic"; yet he says that the greatest value of museum collections lies in the "quality," not the quantity, of the works they contain. Does he mean artistic quality?

On his first page, he swings a mean phrase, denouncing "the Babylonian pleasures of aestheticism and the secret sins of private archaeology." If this means what it seems to mean, would not any true esthetic appreciation of the "quality" of works of art come under his indictment? Children may hang fascinated over such interpretive exhibits as Egyptian mummies but one finds the adults usually thronging the painting galleries upstairs. And often, when a docent appears to interpret the pictures, some members of this public instinctively draw away or hurry to another gallery. May it not be that these people draw away because they are anxious to listen to what the masterpiece itself has to tell them? Or is this true individual reaction to a work of art—the reaction for which the artist created the work—one of the "Babylonian pleasures of aestheticism"?

Mr. Taylor is chiefly in a quandary about art scholarship—"the secret sins of private archaeology." Yet how is quality to be assayed without that precise discrimination which the art historians seek? And how is the interpretive value to be appraised without that understanding of the relation of an artist to his milieu which can come only from the careful investigations of scholars into the lives and relationships of artists and the iconography of what they created? The archaeologists who so painfully measure and correlate the shards of broken



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pottery and the exact profiles of architectural moldings, who so carefully disinter and record level after level of a site, have, with their "secret sins", pushed back the curtain of the past two thousand years. Is not this a contribution to man's understanding of man?

It does not seem to have occurred to Mr. Taylor, to judge by this book rather than by the Museum itself, that all three of the possible museum aims—research, esthetic inspiration and satisfaction—and interpretation of the past are not mutually exclusive, with one good and the others evil; that all three can go on harmoniously in different museums, or sometimes, as is the case with the Metropolitan, in the same museum; and that all three aims are necessary, worth while, and "democratic."

Puzzlement at the place of art in modern life is not uncommon but in this case it is understandable; for an author who seems to imply that most modern art is the work of "charlatans" or at best of "second-rate minds, obviously victims of circumstances beyond their control", could not be anything but troubled by the role of the museum today. Crowds throng into museums as never before; they haunt picture galleries; they buy art books. The arts, and the museums, certainly seem to be "democratic" in their appeal; perhaps Mr. Taylor need not worry.

—TALBOT HAMLIN.

Masterpieces of Persian Art. By Arthur Upham Pope. The Dryden Press, New York, 1944. 204 pp., 155 plates. \$10.

"Masterpieces of Persian Art" is a beautiful and enticing book. "It fills a crying need" a young painter tells me. It will

be welcomed by every person of taste as well as by students, especially if a new edition is provided with an index of owners. Compiling such an index, I find that the plates are almost evenly distributed among public (66 plates) and private (53 plates) collections, and dealers (57 plates) in America. Of objects preserved elsewhere less than a score are illustrated. Thus much new material is made available.

Before beginning an analysis of the text I want to note down a few suggestions of improvements for a new edition. Thus, besides the index of owners, a map of greater Iran is almost indispensable for the enjoyment of a publication of this type. Then the plates should be together, before or after the text. This will eliminate the clumsy double numbering and make cross reference easier. I also would prefer keeping together the different chapters dealing with one craft. The haphazard binding of certain colorplates of a velvet and two rugs between pages of book art is quite annoying. The book should be bound in plain practical canvas; the present fantastically tinted paper could have been used for end papers, as the equivalent of the original interior decoration of a book cover.

The story of the 6000 years of Persian art is told concisely, in a pleasant and readable style. It begins with "Prehistoric Pottery" and then goes on to the "Luristan Bronzes". Dr. Phyllis Ackerman, the author of these chapters, crowds much information into her short account. "Play of fancy is in itself satisfying" and certainly adds zest to closer investigation when it is sustained by the beauty of the objects. Lovers of symbolic art will have their appetites whetted and turn to Dr. Ackerman's companion volume "Ritual Bronzes of Ancient China" in search of "interdependence of the cultures of the Orient". A bare fifteen years ago we became infected with



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the excitement of the discovery of a hitherto unknown culture, an excitement almost as strong as that caused a generation earlier by the discovery of Minoan art. In both the exhibitions of Persian art, in London (1931) and New York (1940), Luristan bronzes were made a center of almost surfeiting attraction. Yet lovers of strangely beautiful, monstrous representations will agree that these early bronzes beat modern surrealistic art to a frazzle.

In the excellent chapter dealing with the "Achaemenid Period" Mr. Pope praises the sound organization of this first world empire and its policy of racial and religious tolerance. Among the plates there is a superb reclining ibex, the finial of a golden torque.

The great mass of "Sassanian silver" is of course preserved in the Russian museums, but a few representative specimens have found their way here. Even finer than these is a huge bronze flagon with, for a handle, a magnificent rearing lion, sniffing at the wine. Metalcraft continues during the five hundred years following the fall of the Sassanian empire, and objects of bronze—cast, pierced, engraved, inlaid with silver and gold—follow the dominant fashions and make a worthy trio with the ceramic and textile crafts. The few specimens preserved of gold or silver fail to add to our knowledge or esthetic enjoyment. The Safavid period brings ornaments and implements of cut and pierced steel of astonishing delicacy and precision.

A short survey of the evolution of "Stucco Ornament" is followed by two chapters on "Early" and "Later Mediaeval Ceramic Wares", between which are wedged paragraphs dealing with painted ivory and carved stone, and the very important account of the "Seljuk Textiles". In a new edition the mediaeval section should begin with the ceramics in toto. It is quite natural that Mr. Pope should prefer "the gay and delicate ornament . . . with its air of careless rapture . . . the poetic character of the rapid sketch" of his beloved Iran, "the greatest and noblest of all lands", to "the meticulous perfection of finish which was a passion in the Far East". Even those who do not agree must feel that the world and our museums would be poorer without the wide variety of bowls and plates and storage jars, the tiles with their magnificent inscriptions raised over floral arabesques, and the amazing lion of turquoise blue fayence, which has long been my own special pet.

The chapter dealing with "The Arts of the Book", written by Eric Schroeder of Harvard University, is unsatisfactory. For a necessarily short survey the lengthy quotations from Jami's "Yusuf and Zulaykha" might have been omitted, or at least there should have been an illustration of this favorite love story. Mr. Schroeder complains that "it is hard to speak in a few words of the calligraphy and the painting of these books". Yet he wastes a good third of his space on comparisons with music, gardens, jewels and meaningless derogatory comparisons with European art. The plates are only fairly well selected. To omit the giraffe of the Morgan Manafi al-Hayavan, the earliest known portrait of that strange beast, is unforgivable. The fighting rams have been published several times and could well have been omitted.

I have left to the last the greatest of all Persian arts, the textiles. The chapter entitled "Seljuk Textiles" begins with a few well chosen words on the textile evolution from the earliest records—coppersalt deposits of wrapping clothes on bronze ax blades—and goes on through the Achaemenid and Sassanian periods to the Seljuk renaissance in the art of weav-



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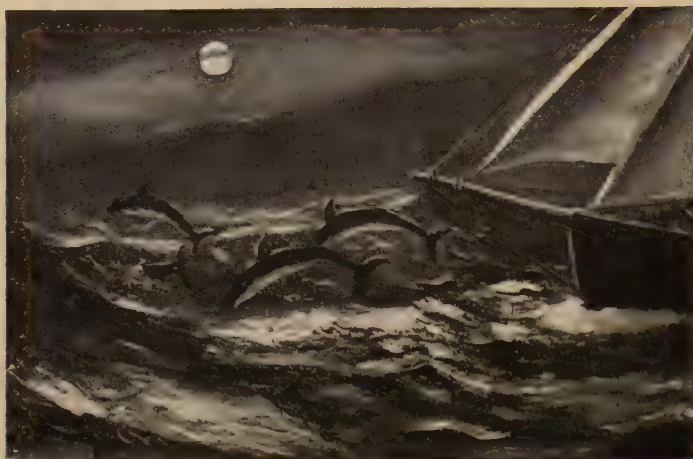
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ing silk into most elaborate patterns. Technically also this was an important period, for here we find the earliest attempts at satin weaving. The description of the exquisite satin of the Detroit Institute of Arts is almost lyrical. All in all the eight illustrations are well chosen, but one or two of them, without data of ownership, might be replaced by specimens from American museums. I would like the readers to see the blue and white satin of the Cleveland Museum, with winged horses tied to a tree, birds, and solar masks.

In the last chapter the thread is picked up again, silk weaving during the Mongol and Timurid periods dealt with in a few words. For the Safavid period a satisfactory selection has been made from "the almost embarrassing abundance". Two specimens, a satin and a multiple cloth, ultimate refinement in craftsmanship, are inscribed with the name of Ghyat "one of the supreme exponents of the textile arts of all times . . . a poet in his own right, favored intimate of royalty". Textile history ends with a group of fabrics inspired by the court painter, Riza Abbasi. Of these the well known large-figured velvet from the royal treasure of Jaipur is illustrated; the technically simpler but far subtler silk cloth picture of a young exquisite in cerulean costume against rose Du Barry ground might have been even more characteristic.

The Afghan invasion of 1722 brings to an abrupt end the story of Persian culture and art.

"Masterpieces of Persian Art" belongs to those select books kept at arms' length, to be opened at random for odd moments' enjoyment.

—ADELE COULIN WEIBEL.

SOME RECENT ILLUSTRATED BOOKS

I

Grimm's Fairy Tales. Complete Edition. Folkloristic commentary by Josef Cambell. 212 illus. by Josef Scharl. Pantheon Books, New York, 1944. 864 pp. \$7.50.

Rock Crystal. Adalbert Stifter. Translated by E. Mayer. 18 color illus. by Josef Scharl. Pantheon Books, New York, 1945. 94 pp. \$2.75.

Russian Fairy Tales. Trans. by N. Guterman. 100 illus. by A. Alexeieff. Pantheon Books, New York, 1945. 662 pp. \$7.50.

The Three Cornered Hat. By Pedro Antonio De Alarcon. Trans. by L. M. Lewin. Woodcuts by Fritz Kredel. H. Bittner & Co., New York, 1944. 151 pp. \$12.50.

The illustrated books which have been published in recent years by Pantheon Books have set high standards. Three conditions have been satisfied which count in the making of beautiful books: a binding and a typography which make it pleasurable to handle and to read a volume, a text which lends itself to illustration, and an illustrator who draws well and in context with his story. The Pantheon Books chosen here for discussion are fairy tales or folk tales. Images and imagination are wedded in them. The illustration in this case, if well done, does not thin the substance of the text but creates an accompaniment for the eye and the mind.

"Grimm's Fairy Tales" represents this type to perfection. It was, of course, the unique circumstance of the European upheaval that made an artist like Josef Scharl available for the task. He combines in his style the achievements of post Van Gogh expressionism with the rural traditions of the Bavarian folk baroque. To express meaning by pure line drawing without the use of light and shade has always been a characteristic

of German draughtsmanship. A straight road leads from Dürer's illustrations for Emperor Maximilians's prayer book to Scharl's drawings. A fluent pen line defines by one continuous stroke the contour of the object. The outlines are applied with even pressure, are often repeated in the area which they enclose, and tend toward joyful roundness or wavyness. They are "calligraphy" in the literal sense of the word and are reminiscent of the exercise books of 18th century writing masters or the birth certificates of the Pennsylvania Dutch, which derive from the same root. Their mood is humorous, whimsical, fantastic, terrifying—just as the fairy tales are. Some may not like the coloring, which is done in flat areas of red, blue and green. The effect is coarse but vigorous, exactly as in block books of the 15th century.

The same publisher has given us, as a Christmas gift, Adalbert Stifter's "Rock Crystal" with pictures by the same artist. The story is beautiful and so are the pictures. It is set against the villages of the mountains of Upper Austria, a world in which Scharl is at home. But his line drawings go beyond the study of milieu. They are (especially in some landscapes) nourished by the same spirit as the 100 year old story. Tenderness and strength express themselves in a style of epic serenity.

Also from Pantheon comes the "Russian Fairy Tales" illustrated by A. Alexeieff. While the illustrations of Grimm's stories grow out of German art and folk art, the Russian ones draw inspiration from toys, metal works, popular broadsides, and in their color from the peculiar greens, blue and purple of national costumes of the past. The idea of the artist apparently was to create the effect of the half-animate world of toys, and he found the model for this style in the fantastically ornamental and rather remote metalwork of the Scythian tribes. A large number of the drawings show clearly their characteristics: the grooves within the body (originally for inlaid stones), the broad metallic rims, the repetitious design. The result is not quite as convincing as in the case of the other fairy tales. The drawings are original and witty but more on the side of the Russian ballet and the whimsically sophisticated. While Scharl's designs are fluent marginal notes, Alexeieff's are static, strange seals of an extravagant taste upon the text.

The last book of this publisher to be discussed here is Carles Bédier's classical version of "Tristan and Iseult" with drawings by the Dutch painter Joep Nicolas. The illustrations and the titles on top of each page are printed in sienna brown which brings about a warm contrast to the black and white page. Like Scharl, Nicolas is a master of line drawing. As in all previous cases, a local tradition or an element of historicism has been instrumental in bringing forth the style of the illustrator. In this instance it is the "Romance" character of Romanesque designs, in which the sweetness of the Troubadour style is blended with the abstraction of medieval formalism. The melancholy passion of the Tristan story seems reborn in the drawings. Mannered they are but so, in a way, is the text, an expression of the conflict between a highly formal society and the quest of the individual for self-expression. In all instances the translation as well as the general introduction are of the same distinction as the esthetic part, which indicates that the publisher has a high vision of the book as a document of human culture.

Of a more specialized "bibliophile" kind is Pedro Antonio De Alarcon's "The Three Cornered Hat" with wood cuts by Fritz Kredel, published by H. Bittner and Co. in New York. The edition is only 500, hand set by Victor and Jacob Hammer at the Wells College Press. The picturesque story of the 19th

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century author is rendered with a touch of the old fashioned in type, paper, and drawing manner. The vignettes are elegantly drawn, challenging the skill of the wood cutter. The rather angular letter type, the related form of the wood cutter's line, and the masterly printing of the three color wood blocks create a harmonious page. Kredel's drawings are charming studies of local atmosphere, done with a true understanding of the function of the pen line on the page (occasionally one thinks of Menzel and Wilhelm Busch), but they subordinate themselves to the representational task to the point of becoming uninteresting as individual expressions.

II

Illustrated Modern Library Series, published by Random House. Price \$1.50 per volume.

The Pickwick Papers. By Charles Dickens. Illus. by Donald McKay. New York, 1943. 960 pp. and 40 two-color illustrations.

The Brothers Karamazov. By Fyodor Dostoyevsky. Illus. by William Sharp. New York, 1943. 1088 pp. and 11 two-color, 34 bl. & wh. illustrations.

Green Mansions. By W. H. Hudson. Illus. by E. McKnight Kauffer. New York, 1944. 368 pp. and 10 full color, 24 green and white illustrations.

The Wisdom of Confucius. Edited by Lin Yutang. Illus. by Jeanyee Wong. New York, 1943. 328 pp. and 23 three-color plates.

Leaves of Grass. By Walt Whitman. Illus. by Boardman Robinson. New York, 1944. 496 pp. and 12 full color, bl. & wh. illustrations.

The History of Tom Jones. By Henry Fielding. Illus. by Warren Chappell. New York, 1943. 928 pp. and 16 full color, 20 bl. & wh. illustrations.

Crime and Punishment. By Fyodor Dostoyevsky. Illus. by Philip Reisman. New York, 1944. 15 full color, 56 bl. & wh. illustrations.

The "Modern Library" is certainly to be congratulated for starting the publication of a series of illustrated books. The idea is good and deserves encouragement. These volumes are neither pretentious nor clumsy; they are not the untouchables "de Luxe"; they are outright inviting to be bought, to be read, and to be enjoyed. Besides, there are a few other features for which the publisher should be praised. It is, for example, in fairness toward the illustrator (and of interest for the reader) that at the end of every volume a page about the illustrator is printed. In some of the volumes the page opposite the titles is included in the composition, thus creating a larger area for type set or decoration. This makes for a stimulating beginning. The printing in two colors, green and black in "The Pickwick Papers", brown and black in the "Brothers Karamazov", provides an enlivening graphic quality. The reproduction of colors in general, even in dealing with such rich and mixed surfaces as those of Boardman Robinson's illustrations, is excellent throughout.

As to the illustrations themselves, the publisher depended on varied qualities of performance and therefore on an uneven achievement, and he should not be blamed if some of the volumes are less good than others. Yet there is one intrinsic quality of a well-illustrated book about which publisher and artist should have put their heads together beforehand, that

is, to relate the illustrations in size and in color to the size of the page. Illustrations can hardly ever be too small, but they can easily be too big and thus kill the graphic unity of the page. This may be seen in the calamitous outcome of E. McKnight Kauffer's full page color designs for Hudson's "Green Mansions". They look like reduced stage designs glowing with artificial light, with no margin left, and therefore unrelated to the black and white of the opposite printed side, overpowering by their size and shifting the mind of the reader uneasily from text to picture. Opposite page 211 an enormous head stares in profile away from the printed page, the back of his skull cut off by the edge, as if he were chained like Prometheus forever to a page on which he does not belong. This volume demonstrates how an otherwise capable artist can miscarry his effort if he is not proceeding in close contact with the specific setup of the book for which he is working.

The opposite example, that of perfect integration of all parts, we find in the illustrations of Jeanyee Wong for the "Wisdom of Confucius". From the dragon design of the wall-paper-like cover and the truly exquisite title page to the vignette on the last page, everything is adapted to this very book, to its page size and letter size, its specific blackness of ink, its margin—and its spirit. The illustrations may be slightly eclectic but their eclecticism is, at least, in line with the fundamental "canon" of a distinguished book.

Speaking about the "spirit"—here begins, of course, the higher but also the more subjective part of criticism. Dorés illustrations seem to me excellent if he draws for Rabelais because he is in tune with the text, but if he draws for Dante the drawings become ridiculous because his imagination and his style are incongruous with the poem. Thus the happiest moments in the history of book illustration occur when a draughtsman recognizes a kindred spirit in the author of a book. Such a fortuitous friendship happens in one volume of the series: Beardman Robinson's illustrations to Walt Whitman's "Leaves of Grass". Although these colored full-page pictures are rather reproductions of paintings than decorations for the given page, they are truly creations in the spirit of the poet, that is, they are radiant with vitality, distinct with nature, freely flowing, and full of individuality. One thinks that Whitman would have liked them.

On the other hand, would Emerson have liked John Steuart Curry's illustrations for his "Essays"? In fact, would he or anyone like these essays illustrated? They deal with ideas, with abstractions, and why should we see ideas in form of pictures, especially if they are like the one for the essay "The Poet", symbolized as a young nude shielding his eye and looking into distant space, while the horse Pegasus is peacefully grazing next to him. The banality of these drawings can be excused only by the misapprehension of wanting to illustrate these essays at all.

There is another category of illustration in which the artist is a skillful and experienced draughtsman, so skillful indeed that he limits himself to the external characteristics such as costumes, racial types, and actions. In this group fall William Sharp's fluent drawings for the "Brothers Karamazov" or Warren Chappell's Rowlandson colored pen drawings for "Tom Jones". Both miss out on the spirit of their books. In the latter instance the special atrocity of the cover should be mentioned: that is, the embossing of the cardboard in the manner of a leather-imitation.

Fortunately, there always exists a counter example for every poor product in the series, and the reviewer finds it

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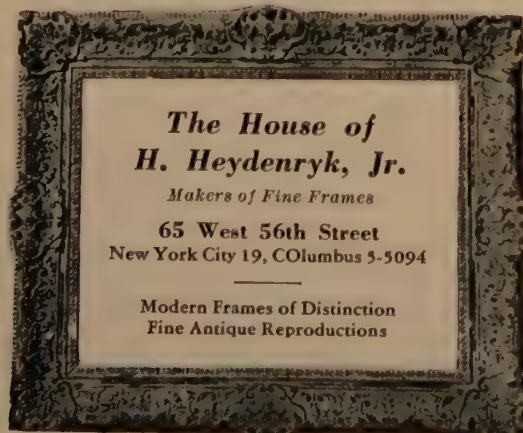
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easy to demonstrate what he means if he can point to a concrete achievement. Thus the rather banal illustrations of the "Brothers Karamazov" may be compared to those by Philip Reisman for "Crime and Punishment". Their expressionistic, tortured line, reminding me of the style of Ludwig Neidner, although going beyond Dostoyevsky's realistic style, represent an effort on the part of the artist to paraphrase the mood of the book, that is, they are inspired by that very book. In the same sense one can thoroughly enjoy the opposite to the sombre and problematic in such high spirited pen drawings as Donald McKay's "The Pickwick Papers". The couples waltz from one side of the title page to the other, the title itself partakes of the illusion of space, color, and movement, and one only wishes that the artist had scattered a few marginal notes and vignettes on the pages instead of being limited to full page drawings. The artist has not only well understood his predecessors, Phiz and Cruikshank, but also his Dickens.

Coming to a conclusion, one may say that this represents a good beginning, but that a much higher level of attainment could be imagined. It will be achieved partially by good luck, that is, if the right artist and the right text are brought together, but also if the publisher, from the very beginning, makes the artist aware of the characteristics of the edition for which he is drawing. This is the difference between an illustrated book and a book with illustrations.

WHEN ARTISTS WRITE

Artists on Art, from the XIV to the XX Century. Compiled and edited by Robert Goldwater and Marco Treves. Pantheon, New York, 1945. \$4.50.

Selected Poems, by Marsden Hartley. Edited and introduced by Henry W. Wells. Viking, New York, 1945. \$3.00.

In reviews of anthologies it is the classic convention just to cite all the things that should have been included. Goldwater seems to have had this in mind in "Artists on Art", for he devotes most of the Foreword to explaining that his and Treves' plan included no Middle Ages, no architects, no business letters, no criticism. Exceptions are allowed, though, and all these provisos are violated with happy results. The last especially, with its vital evidence for the history of taste, is called in often; in fact an odd rule seems to operate, disqualifying organized critical studies but welcoming the casual comments that turn up in a letter or a book of theory.

These restrictions make us wonder what criteria the authors do adopt. Reading the book confirms what the sound, cautious foreword says, that no one point of view can be adopted, since the statements echo the many diverse and even opposed outlooks of their authors. But from the foreword and the selections one can, perhaps, extract three governing points of view:

1) the artist's writing as throwing light on the character and intention of his own art. Some old masters (Leonardo, Poussin) are famous for doing this and the editors dig up from obscure places some splendid modern cases. Braque's prose, like his painting, is a series of detached, elegant epigrams, some small and neat, obscurer as they include more elements. Marin slashes clauses together with moving spontaneity and seriousness. Taking the book as the basis of a hypothesis about such writings, one might feel that the greatest artists reveal in their writings the vitality and self-confidence that is in their art; they do, that is, when they set out to theorize on art and are not caught with trivia like Raphael and Watteau. But these

correspondences within a person will be of interest only when the person is worth the trouble, and then only when the writing is good enough to set up a correspondence. Since there is a surprisingly larger number of artists here whose work is invisible or uninteresting to Americans, this factor 1) operates only in occasional lucky examples.

2) The writers throw light on the character and intention of the art of their period generally. This broader historical attitude is clearly the chief basis of the editors' method. It determines the arrangement and choices to a major degree, and has led to including some material which is "historically important", i.e., dull. As the preface points out, in various areas like the Dutch 17th century there is almost no writing. That fact itself is significant but of limited use, after all. The book also proves again, what is reasonable, that "academic" artists write more than wayward ones, and the attempts to represent the latter by indirect quotes or indirectly related statements (Titian, Rubens, Chardin) have rather piddling results. Yet, perhaps trying to avoid the extreme of the academic, the editors omit Dufresnoy, one of the most historically influential books on art ever written. All this hampers such an approach but the big difficulty is, that the writings which tell us most of the art atmosphere of their time need not be and perhaps usually are not by artists. Where Chardin is fragmentarily represented by his words quoted by Diderot, the right sample of Diderot himself would have done it magnificently. And de Piles is incomparably more rewarding than Watteau, Ruskin than Hunt, Fry than Signac. This problem seems to have been recognized in including Alberti, who, as noted, was only an amateur painter, but as a writer had a "perspicuous expression of the Renaissance and enormous influence." The same criteria would require the inclusion, for instance, of Bellori, also an amateur painter. The texts then give only an arbitrarily partial view of the general history of art; they can only claim broad historical coverage of the writing of artists on art, as its evolution is summarized in the introduction.

3) Perhaps more attractive and thought-provoking than these is an unhistorical aspect of the book: as abstract observations on all sides and qualities of the entity, art, with the special value and the special restriction that they are by artists. Between Leonardo's "Whatever exists in the universe the painter has first in his mind and then in his hands" and Ryder's "The artist has only to remain true to his dream", the infinite variations have all crotchets of rhetoric, dogma and logic. The strong empiricism of Bingham and Inness seems far less dated than their pictures. It is striking how Gill, starting from opposite premises, reaches notions on art in society so like the widely accepted ones of Dewey. La Tour's charitableness, David's obstinacy, Zuccari's opposition to rules, are congenial and add dimensions to their personalities.

Of course, most of these statements and attitudes gain still more point from association with the artist and with the period. But the reader is rather thrown on their non-temporal aspects because there is not enough explanation by the editors of their relation to the other factors. If the choice of authors is fine, in the rigid self-set limits, the same cannot be said for the commentary. Thus: 1) Explanation is lacking for most casual and local allusions. Who were Watelet, Mola, Ary Scheffer? Few readers will know or be able to learn, and hence will not learn the meaning of the passages in which these artists are praised. Brackets and some middling illustrations take care of

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a few cases. 2) More important are the remarks introducing each artist. Obviously a large amount of editorial matter is needed for such a book, more than almost any other. The writings of artists cannot stand on their own showing, but are dependent on the central production of their authors, as well as on the period. With no discussion of these and of the relations among all three, which are the only ground for interest in the writings, the book would fall among the usual books of "materials for the study of" something, so often produced by more academic scholars than these. The small paragraphs at the head of each section try, in three sentences, to supply both this and the previous lack. They are useful, though most are extremely mild and simple. 3) The bibliography is limited to direct sources. It is fairly complete for that purpose, though only one of the four sources for Michael Angelo's poems is given. 4) The index is only for proper names; this is the normal system, but has no justification. It is absurd that one can compare all the allusions to Titian, but none of those to Baroque, museums, or three dimensions, merely because one is a person and the others things. Cross references in the text try to make up for this but of course to give more than a small fraction of the possible ones would clutter the text with brackets even more than now. In reading, one continually remembers earlier passages and hunts for them, usually in vain. (Alberti and Rubens on light in sculpture; Bernini and Epstein on great vs. flashy artists.) A systematic index would solve the whole problem, and contain half a dozen books in outline.

In the choices after 1700, there is a clear ability to unearth little known and fascinating passages. The earlier part follows the well-worn path of Schlosser, Panofsky, and Blunt. While there is less choice in this period, such a procedure emphasizes even more than need be the academic artists. Inclusion of such writers as Bertoldo, Paolo Pino, Sandraart and Salvator Rosa would add vividness and, incidentally, fill up some gaps. By the same token, the earlier translations are rather stiff and uncolloquial, as irritating as they are correct. (Dürer is a splendid exception, full of movement and with the salt of archaism.) In the modern group, only the English 19th century can be seriously questioned. The painter, almost-equally-a-writer, and vice versa, is a special phenomenon in this place and time. Passages from half-memoir novels like "The New-comes", "Trilby", or Beardsley's "Under the Hill" would relieve the strain of theoretical thinking and of translations. Here too is the only quite terrible omission: William Morris. This may be due to our habit of discounting English modern art at the expense of French even more than is just, for the minor but Francophile Sickert has Morris' place. His writing is as exciting as it was influential (as Pevsner has proved).

Everyone will make splendid discoveries in this book whether historical or theoretical. It needed to be done, and no one need start again in this precise field, though the editors would do well to do some reworking.

Hartley's poems remind us that *Artists on Art* shies away from one type of artist's writing not mentioned—the high imaginative equivalent of his art, not necessarily literal or descriptive. These poems emphasize, I think, a tension in Hartley between tough, objective structure and tender, almost maudlin, emotionality. The pictures, with their hacked forms and their raw color, that intentional crudity only possible in the 20th century, were shamefacedly hiding the romantic's aesthetic attitude to death, fusing beauty and pity, the other beautiful and pitiful fusion of the ego and nature, and the usual ineffectual, humanitarian irony about war. The "inside"

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is more patent in the private poems than the public pictures (as also in Michael Angelo and Blake) but they have a crudity of prosy construction which, in this case, is because they are amateur. If, with the romantics, we find poetry's value stems from spontaneity and expression of a personal feeling, Hartley's poems are all worth reading, but they fall before a requirement that the poet translate his feeling completely in the most expressive way, and with a kind of objectivity on its own terms, so that we do not need to think of the poet to bolster the poem. Hartley's writing lacks *skill* (I mean the thing which Gerard Hopkins possessed supremely.) But it sometimes happens with amateur spontaneity, as with the art of children, that one of a thousand poems will seem to have all the terms falling into place in a wonderfully skillful way. The few best poems were quoted by Mr. Wells in this magazine in January, 1945. Among them "This Portrait of a Sea Dove, Dead" pushes melting sentimentality with exquisite precision just to the point of tears. If Mr. Wells chose these 125 poems from Hartley's 500 as well as he chose the half dozen in the *MAGAZINE* from the 125, he is to be trusted. But he is at fault in not having made any study of chronology, which is desperately needed to explain divergencies and contradictions in statement and tone. If, as he says, the manuscripts are not dated, the assembling of secondary evidence under normal philologist's techniques will grow harder with time.

In the prose passage from Hartley, quoted by Goldwater and Treves, he renounces emotion, imagination, the irrational, for reasoning and intellect. The poems make plain that this problem was central in his mind. They also show that he never lost those qualities, but spent the rest of his life continuing his attempt to renounce them. —CREIGHTON GILBERT.

LETTERS TO THE EDITOR

SIR:

Since the U. S. Government is officially pursuing a policy of "protective custody" of art objects from the conquered fascist countries, it is no surprise that the average GI indulges in the same practice—though slightly under cover. Apparently what was a good enough practice for the Nazi and fascist barbarians is good enough for the conquerors, too!

In an instance brought to my attention, one of our Navy men happened to get to where a Berlin collection was being stored. Size was apparently no deterrent to this fellow. He picked what seemed to him to be an important picture, since it was framed most elegantly, took it out of its frame and off its stretcher, folded it, and stuffed it into his duffel bag! To his surprise, he found that on arriving home the paint had cracked off the canvas in many spots and the canvas itself was even torn in several places. His father now wants the picture restored; he thinks it is still worth a lot of money! The painting was accompanied by a photograph, on the back of which was a German inscription attributing the original to Isaac de Moucheron, a 17th century landscape painter, and follower of Claude Lorrain. The point, of course, is that the picture might have *been* a Claude, and there is nothing to allow us to believe, in light of this incident, that other important pictures were not treated in much the same way, and are now ruined forever.

It seems to me that there must have been a general laxity in many spheres of the military to permit such outright vandalism. What amazes me is, that with all the talk of strict

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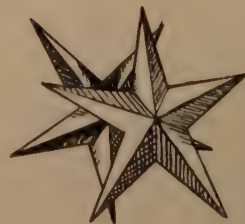
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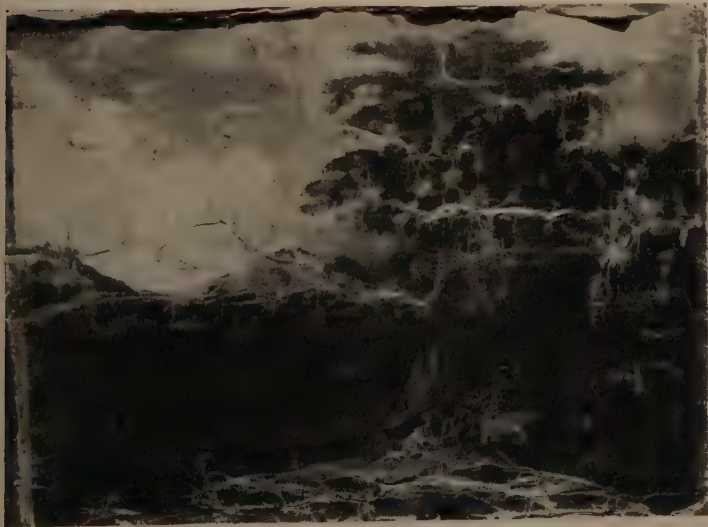
censorship of the mails, a GI could so casually send his loot back—right under Uncle Sam's nose.

Somehow, our educational policy not only fell down in its efforts to educate the GI on the real anti-fascist character of the war, but also in its responsibility of educating the GI to an appreciation of art as the possession of the people universally, that art collections anywhere are the right and heritage of people everywhere. Understanding the anti-cultural philosophy of fascism is basic for the knowledge that art anywhere is inviolable.

—ALVENA V. SECKAR.

Issac de Moucheron, a landscape painter and engraver, was born in Amsterdam in 1667, and died there in 1774. He was the son and pupil of Frederick de Moucheron (1633-1686), also a landscape painter.

Isaac and Frederick de Moucheron are both represented in the collection of the New York Historical Society, and their paintings are also in numerous European collections, among them the Museums of Amsterdam, Cambridge, Dresden, Dublin, Florence, Kassel. The Pierpont Morgan Collection in New York owns a drawing by Isaac, and eight drawings by his father are in the British Museum in London.—EDITOR.



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AFA ANNUAL MEETING

Washington, D. C.—May 16

The 36th Annual Members' Meeting and Convention Program of The American Federation of Arts will be held in Washington, May 16, to be followed by meetings of The American Association of Museums and of the Association of Art Museum Directors, May 17 and 18. There is a mutual exchange of invitations. The Federation's program will consist of the following two sessions:

Phillips Memorial Gallery—11:00 a. m.

AFA Annual Members' Meeting to consider and act upon reports of officers and committees and election of Trustees to membership class of 1949. (The outgoing 1946 class of members are Richard F. Bach, Agnes Rindge Claflin, Rene d'Harnoncourt, Harry L. Gage, Joseph Hudnut, William M. Milliken, Duncan Phillips and Eloise Spaeth.) Official delegates of AFA Institutional and Chapter Members and individual Voting Members may register at the Phillips Memorial Gallery prior to meeting.

National Gallery of Art—2:30 p. m.

The Honorable William Benton, Assistant Secretary of the Department of State, will open the session which will consider international and domestic cultural relations programs. Dr. Kenneth Holland, associate director, Office of International Information and Cultural Affairs of the State Department, will make the opening address to be followed by a panel discussion of the subject "UNESCO and Its Relationship to U. S. Cultural Affairs Programs." Members of the panel will include Rene d'Harnoncourt, vice-president in charge of Foreign Activities, Museum of Modern Art; J. Leroy Davidson, visual arts specialist, Division of Libraries and Institutes (OIC) Charles Child, advisor on arts and humanities, Division of Exchange Persons (OIC); and Hudson D. Walker, president, The American Federation of Arts.

Mrs. Juliana Force, director, The Whitney Museum of American Art, will present the proposed New York state legislation for the creation of a State Commission of Painting, Sculpture and Graphic Arts.

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MAY EXHIBITIONS THROUGHOUT AMERICA

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless otherwise specified.

AKRON, OHIO. *Akron Art Institute.* May: Ann. Exhib. of work of local artists. Art work from local public schools. Exhib. by U. of Akron Art Dept. June: 23rd Ann. Exhib. of ppts. by artists of Akron and vicinity. June 9-30: Metropolitan Park Ptg. and Photog. Competition.

ALBANY, N. Y. *Albany Institute of History and Art.* May 2-June 2: 11th Ann. Exhib. Artists of the Upper Hudson. **ANDOVER, MASS.** *Addison Gallery of American Art.* May 13: Arthur C. Goodwin. May 24-July 8: This Was Andover.

ATHENS, OHIO. *Chubb Library Gallery.* May 1-June 1: British Procedures in Military Medicine. June-July: Faculty. School of Painting and Allied Arts.

AUBURN, ALA. *Alabama Polytechnic Inst.* May 12: Judgement Exhib. May 13-25: "From Sketch to Stage." May 29-29: Judgement Exhib. May 29-June 15: Ann. Exhib. of Student Work. June 16-29: "Ante-Bellum Homes in Alabama."

AUSTIN, TEX. *Academic Room, University of Texas.* May 4: Faculty Exhib. May 6-25: Morris Davidson Ppts. June 3-15: Student's Exhib. of the Univ. of Tex. Dept. of Art.

BALTIMORE, MD. *The Baltimore Museum of Art.* May 1-21: Wood Engravings after Winslow Homer (AFA). May: Amer. Indian Art, Junior Mus. May 6: Ppts. by Iver Rose. May 21: Exhib. of Musical Instruments portrayed in sculp., ppts., and actual instruments. May 10-indef.: One-man Show. Ppts. by Mrs. John Garrett. May 9-30: Modern Textile Design. May 7-June 7: Works of Abraham Rattner. May 9-July: Exhib. of Chinese Furniture; Everett Bryant Memorial Show.

Walters Art Gallery. Perm.: Reopening of the Etruscan Exhib. June 16: "Early Copies of the Old Masters." June 26 through summer: W'cols. by Barye.

BETHLEHEM, PA. *Lehigh University Art Gallery.* May 17-June 23: Edward Redfield ppts.

BINGHAMTON, N. Y. *Binghamton Mus. of Fine Arts.* May 2-June 2: Amer. Illustrators. Work of art students.

BIRMINGHAM, ALA. *Birmingham Public Library Art Gallery.* May 1-31: Alabama Art League Circuit Show.

BLOOMINGTON, ILL. *Illinois Wesleyan University.* May 20-June 5: Modern Poster Design.

BLOOMINGTON, IND. *Indiana University.* May 12-June 2: Definitions (AFA).

BOSTON, MASS. *Copley Society of Boston.* May 4: Harry Wijk. May 6-18: Miss Cleaves Exhib. of Work of School Children. May 20-26: Mass. Federation of Women's Clubs. May 27-31: Copley Society Classes—Ppts., Sculp. *The Guild of Boston Artists.* May 4: W'cols. by Polly Nordell. May 8-June 29: Ann. Spring Exhib. by Members. Closed during July and Aug.

Museum of Fine Arts. May 29-Sept. 1: Drwgs. by Francis Dahl and Glynys Williams. Museum School: May 12: Sculp. by Ahron Ben-Shmuel.

Wiggin Gallery, Print Dept. Public Library. May 1-31: Wood cuts, wood engravings, copper engravings by Thomas W. Nason. June 1-30: Etchings and drypoints by Augustus John.

BOWLING GREEN, OHIO. *Art Workshop, Bowling Green State University.* Mar. 1-June 1: Rabinovitch Photog. Workshop Show.

BUFFALO, N. Y. *Albright Art Gallery.* May 5: "80 New Ppts." May 8-22: Buffalo Print Club Ann. Show. May 10-26: Abbott Coll. of 107 ppts. of Amphibious Operations. May 26-June 19: Buffalo Society of Artists w'col. show.

CAMBRIDGE, MASS. *Fogg Museum of Art, Harvard University.* Through May: Ppts. and Drwgs. of the Pre-Raphaelites and their Circle; Between the Empires: Three Romantic Painters—Delacroix, Géricault, Chassériau.

CHICAGO, ILL. *Art Institute.* May 12: 50th Ann. Exhib. artists Chicago and vicinity. May 27-Aug. 18: John Brown Series by Jacob Lawrence (AFA).

Associated American Artists, Inc. May 3-18: Ppts. by Francis Chapin. May 20-June 10: W'cols. by Adolf Dehn. *Chicago Galleries Ass'n.* May: Fifty portraits; La Tosca Pearl Nat'l Contest. June: Misc. Summer Show.

Mandel Brothers. May 18: Arnold E. Turtle. May 13: Ridge Art Assn. May 20-June 17: Mary J. Spencer. May 15-June 10: "No-Jury" Group. June 15-July 13: Eugene Karlin, Hal Wilmet, Frances A. Barothy.

The Renaissance Society, University of Chicago. May 25: 18th and Early 19th Drwgs. June 5-24: Paul Klee Drwgs. and Ppts.

CLAREMONT, CALIF. *Rembrandt Hall, Pomona College.* May 16-June 6: "Ppts. from Latin America." June 6-30: Student Exhib. Sculp. and Ptg.; Alumni Show.

CLEARWATER, FLA. *Clearwater Art Museum.* May 1-31: Fifth Ann. Fla. Gulf Coast Group.

CLEVELAND, OHIO. *Cleveland Museum of Art.* May 5: Lithographs of Toulouse-Lautrec. May 19: Work by Members' children. May 31: Seasons in Flowers and Fruits. May 1-June 9: 28th Ann. Exhib. of Work by Cleveland Artists and Craftsmen. May 21-June 9: Serigraphs.

COLORADO SPRINGS, COLO. *Colorado Springs Fine Arts Center.* May 1-31: Old Masters; "Built in U. S. A."; "So You're Going to Build a House"; Federico Canter. June 1-30: Willard—and Student Show.

Ten Thirty Gallery. May 11: Ppts. and Serigraphs by Guy Maccoby and Geno Pettit.

COLUMBUS, OHIO. *Columbus Gallery of Fine Arts.* May 4-31: 36th Ann. Columbus Art League Exhib. June 1-30: 21st Ohio W'col. Soc. Exhib. June 14-July 5: Built in U.S.A.

CORTLAND, N. Y. *Cortland Free Library, Art Gallery.* May 1-31: One-man Show of W'cols. by Frank C. Kirk. June 1-30: Exhib. of W'cols. by the "True Alabamians."

CULVER, IND. *Culver Military Academy.* May 15: British Soc. of Wood Engravers. May 15-June 10: Hoosier Salon.

DALLAS, TEX. *Dallas Museum of Fine Arts.* May 12: Prints by Dickson Reeder; Dallas Advertising Art. May 5-June 9: Ppts. by Calif. artists. May 5-June 2: W'cols. by Harold Sims. May 19-June 16: Work done in museum classes. June 23-July 21: Ppts. by Mexican artists.

DAYTON, OHIO *Dayton Art Institute.* May 9-30: Alumni and Faculty. School of the Dayton Art Inst.; Soviet Children's Art. June 1-30: Student Work School of the Dayton Art Institute; Stark Young Ppts.

DECATUR, ILL. *The Decatur Art Center.* May 5-26: Coptic Textiles (AFA).

DENVER, COLO. *Denver Art Museum.* May: The Amer. Century, w'cols, o'ls, drwgs., by Enit Kaufman. June 5: Leonardo da Vinci the First Modern (Drwgs. and Models of Machines). June-July: Historic Art of the Western Mountains and Plains.

ELGIN, ILL. *The Elgin Academy Art Gallery.* May 5-19: Elgin Children's Art Exhib. June 2 to Sept. 15: Memorial Exhib: Paintings of Anna Lynch.

ERIE, PA. *Boston Store.* May 12: New War Art by Life Magazine Artist Reporters (AFA).

FLINT, MICH. *Flint Institute of Arts.* May 26: 16th Ann. Flint Artist's Show.

FORT DODGE, IOWA. *Blanden Memorial.* May 26-June 16: W'cols and drwgs by Diego Rivera (AFA).

GREEN BAY, WIS. *Neville Public Museum.* May 5-31: Ann. Green Bay Art Colony Exhib.; Aluminum Sculpture—Anna Hyatt Huntington. June 2-29: Carl Newland Wertz Memorial Coll.

GRINNELL, IOWA. *Grinnell College.* May 1-15: Goya Etchings. May 15-June 10: Ppts. and prints by Jean Charlot.

HAGERSTOWN, MD. *Washington Co. Museum of Fine Arts.* May 1-16: Public School Art. June 14-July 14: Abbott Laboratory Coll. Naval Medicine. June 1-Sept. Selections from Perm. Coll.

HARTFORD, CONN. *Wadsworth Athenaeum.* May 5: Modern Drwgs. June 1: Costumes from Mus. coll. May 1-31: 8 Syracuse watercolorists. May 7-June 8: Exhib. Chinese Sculp. from 206 B.C. to 1279 A.D.

HOUSTON, TEX. *Museum of Fine Arts of Houston.* May 5: 2nd Ann. "Portrait of America." May 11-26: Ann. Exhib. of Students in the Houston Public Schools, the Mus. School, and the Mus. Classes.

INDIANAPOLIS, IND. *John Herron Art Institute.* June 2: 38th Ann. Exhib. of Work by Indiana Artists.

ITHACA, N. Y. *Cornell University.* May 26-June 16: New War Art by Life Magazine Artist Reporters (AFA).

KALAMAZOO, MICH. *The Kalamazoo Institute of Arts.* May 5-25: Kalamazoo Ann. School Children's Art; John G. Kemper.

KANSAS CITY, MO. *Nelson-Atkins Galleries.* May: Army Medicine—Abbott Coll. June: La Tausca Coll. and Ppts. by Burnett Shroyck.

LAWRENCE, KANSAS. *Museum of Art, University of Kansas.* May 10-31: What is Modern Painting? May 15-June 5: Mystery in Paint. June 2-July 1: Ppts. by Karl Mattern. June 2-Aug. 1: Student Exhib.

LOS ANGELES, CALIF. *Los Angeles County Museum.* May 4-June 30: Lapidary Soc. Exhib. May 22: 100 Treasures from Mus. Art Collections. May 5: W'col. Flower Ppts. by Sidney Armer. June 2-July 14: 7th Ann. Exhib. Artists of Los Angeles and vicinity.

LOUISVILLE, KY. *J. B. Speed Memorial Museum.* May 8: Lyonel Feininger from Mus. of Modern Art.

LOWELL, MASS. *Whistler's Birthplace.* May 1-June 1: Ppts. by Frances Dalton and Wayne Groves. June 1-Oct. 1: Coll. (ppts.) of Governor Charles H. Allen. Year round: Fra Angelo Bomberto, Forum of Art.

MANCHESTER, N. H. *The Currier Gallery of Art.* May 2-25: Ppts. by the late Carl N. Wertz; W'cols. by Omer Luneau; W'cols. and Pastels by the late Mrs. Mabel J. Williams; Manchester Camera Club. June 2-25: Scalamandre Silks; Modern Textile Designs; "India."

MARYHILL, WASH. *Maryhill Museum of Fine Arts.* May 10-31: 24th Ann. Exhib. of Adv'tg Art (AFA).

MASSILLON, OHIO. *The Massillon Museum.* May: Sculp. by Madeleine Park; W'cols. by Eliot O'Hara; Work of Children's Art Classes. June: W'cols. by Ralph Fanning; Housing Exhib.; Work of Adult Art Classes.

MEMPHIS, TENN. *Brooks Memorial Art Gallery.* May 10: Contemporary French Ppts.

MILWAUKEE, WIS. *Milwaukee Art Institute.* May 19: "33rd Ann. Exhib. of Wisconsin Art."

MINNEAPOLIS, MINN. *The Minneapolis Institute of Arts.* May 4-June 3: Amer. Historical Ppts. May 10-June 10: Europe 1945. Ppts. by Syd Fossum. June 1-30: Five Amer. Artists. Group show lent by Paul Rosenberg & Co.

University Gallery, University of Minnesota. May 1-June 20: Academic Dress. May 1-31: 12th Ann. Student Show.

Walker Art Center. May 19: Furniture and Fabrics; W'cols. —U.S.A. May 5-June 2: Ppts. by June Corwin. May 23-June 16: Elements of Design. June 2-30: Students of Walker Art Center School. June 20-Aug. 18: Contemporary Ceramics.

MONMOUTH, ILL. *Monmouth College.* May 1-28: Ppts. by Ralph Douglass and Arthur O. Angilly; Jewelry by Johanna Van Ryn.

MONTCLAIR, N. J. *Montclair Art Museum.* May 12: Work done in Children's Art Classes. May 19-June 23: Ppts. by George Inness; Prints by Philip Kappel.

NEWARK, N. J. *Artists of Today.* May 5: Lu Belmont-Casein Temperas. May 6-18: "Gail Trowbridge—w'cols and oils. May 20-June 2: Samuel Sylvester Stewart. June 3-16: Eleanor Karl—w'cols and oils. June 16-July 16: Group Show.

Newark Art Club. May 1-31: Portraits by E. S. Turnbull. *The Newark Museum.* Through summer: Material from the Museum's coll. evacuated during the war. May 15: French and Amer. 19th Century Ppts. from the coll. of the Metropolitan Mus. of Art; Metropolitan Mus. of Art Placards; Recent accessions in ppts. and sculp.; Ships' Figureheads.

Rabin-Krueger Gallery. May 1-Sept. 1: Younger Amer.

NEW HAVEN, CONN. *Yale University Art Gallery.* May 6: Plastic Experience in the 20th Century. Contemp. Sculp. —Constructions—Objects. —Mid-June-mid-Sept.: Amer. Ppts., Prints (19th Century); Work of Students in the Dept's of Arch., Ptg., Sculp. and Drama.

NEW LONDON, CONN. *Lyman Allyn Museum.* May 6-Sept. 1: Exhib. celebrating tercentenary of New London. June 2-30: Puppeteers of Amer.

NEW ORLEANS, LA. *Isaac Delgado Museum of Art.* May 9: Faces and Figures (Mus. of Mod. Art); Objects as Subjects (Mus. of Mod. Art). May 10-31: Southern States Art League; The Arts in Therapy (Mus. of Mod. Art).

NEW YORK, N. Y. *American British Art Center.* 44 W. 56. May 4: Drawings from the Pacific by Anne Poor. *Associated American Artists Gallery.* 711 5th. May 11: Wally Smith, W. R. Fitzpatrick. May 13-June 1: Gwen Lux (sculp.); John McCrady. May 27-June 12: Lionel Reiss (ppts.); June 3-19: John Rood (sculp.).

Babcock Galleries. 38 E. 57. May 11: Drawing by Sol Wilson. May 13-June 1: W'cols. by Don Yacoe. Summer Exhib. 19th and 20th Century Amer. Artists.

Bignou Gallery. 32 E. 57. May 4: Recent Ppts. of Paris by Arbit Blatas. May 13 thru June: Exhib. of Contemp. French and Amer. Ppts. May 18: "Modern French Ppts."

The Brooklyn Museum. Eastern Pkway. May 12: Ppts. by George Inness. May 26: 30th Ann. Bklyn Soc. of Artists. June 9: Woodcuts by Antonio Frasconi. May 2-June 2: Photogs. by Mildred Hatry. May 25-Sept. 2: Egyptian Bronze Making. June 6-Indef.: Photogs. by Alfred Greenfield. June 12-Oct. 27: Rhythmic Arts of Africa. June 14-Aug. 18: Original Prints by Raoul Dufy.

Buchholz Gallery. 32 E. 57. May 18: Max Beckmann, recent work.

Chinese Gallery. 38 E. 57. May 6-31: One-man exhib. of ppts. and sculp. by Leroy Weber, Jr.

Contemporary Arts. 106 E. 57. May 3: Group Exhib. May 6-24: Ppts. by Drusilla P. Wing. May 13-31: Ppts. by Sidney Gross. June, July, Aug.: Group Exhib.

The Downtown Gallery. 32 E. 51. May 4: Wesley Lee, 1st one-man exhib. May 4-25: Post-War Ppts. by 6 veterans. *Durlacher Bros.*, 11 E. 57. May 20-Sept.: Old and Modern Ppts. and Drawings.

Eighth Street Gallery. 33 W. 8. May 1-14: Indoor Art Fair. May 15-31: Exhib. Gotham Painters. June 1-15: Group Exhib. June 16-30: Graphic Art—8th St. Gallery Art Ass'n.

Feigl Gallery. 601 Madison Ave. May 11: Em. Romano: Recent Compositions. May 15-31: Modern Amer. and European.

Grand Central Art Galleries. 15 Vanderbilt Ave. May 1-21: Mexican Exhib. May 11: Ppts. by Aldro T. Hibbard; Ppts. by Louis Kronberg (Branch: 55 E. 57).

The Grolier Club. 47 E. 60. June 15: One Hundred Influential Amer. Books.

Harry Shaw Newman Gallery. 150 Lexington Ave. May 1-30: J. F. Cropsey and Hudson River School.

Jacob Hirsch. 30 W. 54. May-June: Classical and Renaissance Art.

Jacques Seligmann & Co., 5 E. 51. May-June: Selected Ppts. Kennedy & Co., 785 5th Ave. May 30: The Artists of Currier and Ives and their prints.

Kleemann Galleries. 65 E. 57. May 1-31: Modern Prints. *Kraushaar Art Galleries.* 32 E. 57. May 11: Ppts. by Russell Cowles. May 13-indef.: Group Shows.

Lilienfeld Galleries. 21 E. 57. May 11: Alfred Ramos Martinez.

Macbeth Gallery. 11 E. 57. May 11: New Ppts. by Constance Coleman Richardson. May 13-31: "A Clinical Portrait" by Furman Joseph Finck. June: Group Exhib.

Marquie Gallery. 16 W. 57. May 1-25: Ppts. by Philip Perkins.

Midtown Galleries. 605 Madison Ave. May 11: Exhib. of Ppts. by William Thon.

Milch Galleries. 108 W. 57. Summer: Selected ppts. by Amer. artists.

Museum of the City of New York. Fifth Ave. and 103. June 30: "Dressing for the Ball," showing undergarments and how they affected the figure of a lady from the 18th Century to the early 20th Century.

The Museum of Modern Art. 11 W. 53. May 19: Arts of the South Seas. June 2: Children's Book Illus. May 15-Aug. 25: Georgia O'Keefe. June 23: Marc Chagall. May 1-indef.: Smith College Competition Drwgs. May 15-indef.: 15 Americans.

The New York Historical Society. Central Park W. at 77. July 14: Audubon's original w'cols. of his Birds of Amer. July 30: From Stage to Subway, 50 Years of New York Transit. Perm.: Men and Ships of the Amer. Navy; Port of New York Call; John Rogers Gall.; Amer. Portrait Gall. 16th-20th Century.

New School for Social Research. 66 W. 12. May 11: Ppts. by Senhora D'Jan'ra.

Nierendorf Gallery. 53 E. 57. May: Josef Scharl.

Passedoit Gallery. 121 E. 57. May 4: Oils by the French painter, Reynold Arnould. May 6-25: Ppts. by Margaret Stark.

Perls Galleries. 32 E. 58. May 4: Modern French Ppts. May 6-31: Spring Group: New Ppts. by the Gallery's Members. June 3-28: The Season in Review.

Pinacotheca. 20 W. 53. May 1-30: Easton Pribble.

Riverside Museum. 310 Riverside Dr. May 15: Silvermine Guild of Artists.

Serigraph Galleries. 38 W. 57. May 18: 7th Ann. Exhib. Nat. Serigraph Soc. May 20-June 8: This City (Group Show). June 10-29: How to Make a Serigraph.

Staten Island Institute of Arts and Sciences. 75 Stuyvesant Pl. May 31: Ann. Exhib. by Staten Island Artists.

Ward Eggleston Galleries. 161 W. 57. May 6-18: Scenes of Bogota, Colombia, by Doyle Foley McCarthy. May 20-31: Contemporary Group Exhib.

Weyhe Gallery. 794 Lexington Ave. May 25: Ppts. by Hari Kidd.

Whitney Museum of American Art. 10 W. 8. May 19: Pioneers of Modern Art in Amer. May 22-31: Selection from Museum's Permanent Coll.

Wildenstein Gallery. 19 E. 64. May 4: Paul Gauguin. May 8-June 1: French 17th Century Ppts.

Willard Gallery. 32 E. 57. May 11: R. W. Pousette-Dart. Oils and Gouaches. May 14-June 1: Ezio Martinelli-Oils and Drawings.

NORFOLK, VA. *Norfolk Museum of Arts and Sciences.* May 4: 18th Century Prints. May 8: W'cols. by Members of Norfolk Art Corner. May 5-26: Norfolk Photographic

Ann. of Members' Work. May-Sept. 30: Oils by Members of Norfolk Art Corner.

OBERLIN, O. *Allen Art Museum.* May 3-June 10: The Arts of Amer. in the 18th Cen. Through June: Exhib. of work by students.

OKLAHOMA CITY, OKLA. *Oklahoma Art Center.* May 4: Competitive Exhib. School Children of State.

OLIVET, MICH. *Olivet College.* May 11: 100 Years of Lithography. May 11-25: Claude Lorrain Etchings. May 25-June 8: Student Exhib.

OSHKOSH, WIS. *Oshkosh Public Museum.* May: Ptg. by Mexican Children; Ptg. by The Pleasants. June: Nat'l High School Photo Salon.

PHILADELPHIA, PA. *American Swedish Historical Museum.* 19th St. & Pattison Ave. May 15: Wood Carvings by Chas. Haag.

The Art Alliance. May 5: Stained Glass by Rambusch and Joep Nicholas; Jewelry by Margaret Craver; Contemp. Sculpt. by Penna. Guild of Craftsmen. May 17: Indus. Design by Belle Kogan. May 7-June 2: Oils, W'cols, Prints by Edward John Stevens; Weaving Fashion Show. W'cols and drwgs. by Six Cuban P'ters. May 20-June 21: Indus. Design by Dohner and Lippincott.

Artists Gallery, Philip Ragan Associates. Broad St., Station Bldg. May 22: Ptg. by Alice Dunham. May 29-June 26: W'cols by Group of Philadelphians.

Pennsylvania Academy of Fine Arts. May 31: Selections from Perm. Coll.

PITTSBURGH, PA. *Carnegie Institute Dept. of Fine Arts.* May 12: Exhib. of Sculpt. by Janet de Caux; Wassily Kandinsky Memorial Exhib. May 26: Memorial Exhib. of Ptg. by Henry William Singer, Jr. May 12-June 2: The New Spirit (work by Le Corbusier). (AFA).

PITTSFIELD, MASS. *The Berkshire Museum.* May 1-31: Ptg. by Berkshire Mus. Adult Art Class; 2nd Ann. Conservation Exhib. by Children of Berkshire County.

PORTLAND, ORE. *Portland Art Museum.* May 24: Photos by Paul Strand; Work of Portland Veterans of World War II. May 1-31: Ptg. by Chas. Voorhies, Ore. Guild of P'ters and Sculptors; Old Master Drwgs.

PROVIDENCE, R. I. *Museum of Art, R. I. School of Design.* May 5-27: "Modern Art in Advertising": Drwgs, Amer. Ptg. and W'cols from perm. coll. June 1-17: 67th Ann. Exhib. of work by students.

Providence Art Club. May 5: Antonio Cirino. May 7-19: W. Alden Brown. May 21-Sept.: George Hays Memorial Exhib.

RACINE, WIS. *Charles A. Wustum Museum of Fine Art.* May 18-June 9: Art of the Racine Public Schools. June 16-30: W'cols. Earl Gross; W'cols. Sherman Groenke.

RICHMOND, IND. *McGuire Galleries.* May 2: 11th Ann. Arts and Crafts Exhib. May 5-12: Photos published in Indiana Newspapers. May 18-27: Public School Art. June 1-Sept. 1: Perm. Coll. of Richmond Art Ass'n.

RICHMOND, VA. *Virginia Museum of Fine Arts.* May 15: 10th Va. Photographic Salon. May 18-June 6: Ptg. of Sgt. Paul Art. USMCR.

ROCHESTER, N. Y. *Memorial Art Gallery.* May 3-31: Ann. Rochester-Finger Lakes Exhib.

ROCKFORD, ILL. *Burpee Art Gallery.* May 5: 22nd Ann. Rockford and Vicinity Jury Show. May 6-June 2: Ann. Weaving and Craft Exhib. June 2-30: Exhib. of Ptg. done by Rockford people between 1885-1920.

SACRAMENTO, CALIF. *E. B. Crocker Art Gallery.* May 1-30: Art of the Sacramento Schools; Wild Life Ptg. by Glade B. Kennedy; Ptg. by Laurence F. Hosmer. May 1-26: Lithographs by Benton Spruance. June 1-21: Emotional Design in Painting.

ST. LOUIS, MO. *City Art Museum.* June 9: European Thorne Rooms in Miniature. May 1: Origins of Modern Sculpture.

ST. PAUL, MINN. *Hamline University.* May 11: W'cols and Drwgs by Diego Rivera (AFA).

St. Paul Gallery and School of Art. May 8-30: 7th Ann. Twin Cities Artists' Exhib.

SAN ANTONIO, TEXAS. *Witte Memorial Museum.* May 9: 16th Local Artists Exhib.

SAN DIEGO, CALIF. *Fine Arts Gallery of San Diego.* May 1-June 1: Red Cross Arts and Skills Corps; Ptg. and Drwgs. by James Egeon. May 14-June 17: Art Guild Show "San Diego Scene" p'tgs. June 23-July 14: Fifteen Latin-American Painters. July 1-31: Prints by Joseph Albers.

SAN FRANCISCO, CALIF. *San Francisco Museum of Art.* May 5: Tenth Ann. W'col Exhib. of S. F. A. A.

H. H. DeYoung Memorial Museum. May 5-26: Oil in W'col. (AFA).

SANTA BARBARA, CALIF. *Santa Barbara Museum of Art.* May: Permanent Collections. June 1-30: Wright S. Ludington Coll. May 1-30: Photos by Cedric Wright. June 1-30: Photos by Clarence Kennedy.

SARATOGA SPRINGS, N. Y. *Skidmore College.* May 4-20: Exhib. of Student Work.

SEATTLE, WASH. *Henry Gallery, University of Washington.* May-Oct.: Ann. Exhib. of Student Work from the School of Art.

Seattle Art Museum. May 5: W'cols. by Hari Kidd; 4th International Photographic Salon Sponsored by Seattle Photographic Soc.; Ptg. by Walter F. Isacs; W'cols. by Ben Norris. May 8-June 2: A History of Amer. W'col. Ptg. (AFA).

SOUTH HADLEY, MASS. *Mount Holyoke College.* May 4-June 3: Sculpt. by Mount Holyoke Alumnae.

SPOKANE, WASH. *Womans Club House.* May 8-22: Pacific North West Art Exhib.

SPRINGFIELD, ILL. *Illinois State Museum.* May 20: Chinese Woodcuts (AFA).

SPRINGFIELD, MASS. *The George Walter Vincent Smith Art Museum.* May: Work of Museum Drwg. Class. May 12-26: Springfield Art League Non-jury Exhib. June: Are Clothes Modern (Mus. of Mod. Art). June 28-July 14: P.S.A. 100 Print Exhib.

Museum of Fine Arts. May 5-June 3: 6th Ann. Spring Purchase Exhib.

SPRINGFIELD, MO. *Museum of Fine Arts.* May 1-June 1: Midwestern Museums Assn. Print Show. June 1-July 1: Enit Kaufman Exhib.

Springfield Art Museum. May: Midwestern Museum Assn. Print Show; Folk Lore, Hobby and Crafts. June: Camera Club; Enit Kaufman.

STANFORD UNIVERSITY, CALIF. *Stanford Art Gallery.* May 17: Costume Carnival; Theatre Decorat'ion. May 11-31: Contemporary W'cols. from the Whitney Mus. of Amer. Art (AFA). June 2-16: Northern Calif. Oil Ptg.

SWARTHMORE, PA. *Cloisters, Art Gallery, Swarthmore College.* May 1-May 30: Circus posters by Toulouse-Lautrec. June 1-15: Sculpt. and Ptg. by Swarthmore students.

SYRACUSE, N. Y. *Syracuse Museum of Fine Arts.* May 6: "Five Centuries of Ballet" George Chattee. Coll. of Ballet Art. May 6-31: International Photography Salon sponsored by Syracuse Camera Club; Daubers' Club Exhib.; Printmakers of Syracuse Exhib. June-Sept 30: Perm. Coll.

TOPEKA, KANSAS. *Mulvane Art Museum.* May 4-17: Elements of Design. May 18-June 8: Costume Carnival. June 8-23: Students Exhib.

TRENTON, N. J. *State Museum of New Jersey.* May 19: "The First Twenty-Five Years of Radio."

UNIVERSITY, ALA. *University of Alabama Art Gallery.* May 1-15: University of Ala. Ann. Art Club Show. May 15-June 15: University of Ala. Ann. Faculty Show.

URBANA, ILL. *University of Illinois.* May 1-15: Campaign-Urbana Camera Club. May 18-Sept. 30: Ann. Exhib. of Student Work.

UTICA, N. Y. *Munson-Williams-Proctor Institute.* May: Ptg. by Edward Christiana (one man show); "Figure with Cello," terra cotta, by Zadkine from Mortimer Brandt Gall., N. Y. C.; Art Work of Students of Cazenovia Central High; Etchings from Coll. of Mrs. Gilbert Butler; Prints by Members of Utica Camera Club; Weaving and Early Amer. Weaving Implements. June: Fifth Ann. Flower Show.

WASHINGTON, D. C. *National Gallery of Art.* May 12: Audubon Prints.

The Corcoran Gallery of Art. May 5: Thirteenth Ann. Exhib. of the Miniature Soc. of Painters, Sculpt. and Gravers of Wash., D. C. May 14: Ann. Exhib. of the Landscape Club of Wash., D. C. May 8-26: Original Illustrations by William J. Glackens. May 19-June 9: Memorial Exhib. of Ptg. and Drwgs. by N. C. Wyeth.

Smithsonian Institution. May 26: Prints by Mrs. Lily S. Converse, N.Y.C. May: Photos. by Wood Whitesell, New Orleans. June: Photos. by Cecil Atwater.

Whyte Gallery. May 4-31: Ptg. by Bernice Cross. June 8-30: Ptg. by Mary Elizabeth Partridge.

WESTFIELD, MASS. *Westfield Athenaeum.* May 1-21: Leigh's Color Animal Studies. May 22-June 23: Local School Exhib. by art students. June 23-July 7: Twin Prints.

WILLIAMSTOWN, MASS. *The Laurence Art Museum.* May 18: One-man Exhib. by Donald Carlisle Greason. May 19-June 17: "Victory at Sea," Commander Dwight Shepler.

WEST PALM BEACH, FLA. *Norton Gallery and School of Art.* May: 3rd. Ann. Art Exhib. of the Assn. of Childhood Education of Palm Beach County.

WHEELING, W. VA. *Oglebay Institute.* May 10-31: Magazine of Art selection of Children's Books: 1944-45 (AFA).

WILMINGTON, DEL. *Delaware Art Center.* May 11: "Are Clothes Modern." (Mus. of Mod. Art).

WOODSTOCK, N. Y. *Rudolph Galleries.* May 1-31: Spring Show of Flower Ptg. During Summer: 7th Ann. Summer Exhib. and a series of one-man shows.

WORCESTER, MASS. *Worcester Art Museum.* June 2: Cruikshankiana from the Dr. Samuel B. Woodward Coll.

May 5-14: Worcester Public School Exhib. May 23-June 30: Ann. Exhib. School of the Worcester Art Museum.

YONKERS, N. Y. *Hudson River Museum at Yonkers.* June 2: 31st Ann. Exhib. Yonkers Art Assn. Aug. 30: "Early Yonkers" Tercentennial Celebration.

YOUNGSTOWN, OHIO. *Butler Art Institute.* May 12: Walt Dehner. May 17-June 16: De Hirsh-Margules. May 3-June 16: Spring Salon (Competitive). May 19: Junior League Ceramic Exhib.

ZANESVILLE, OHIO. *Art Institute of Zanesville, Ohio.* May 1-31: Fifth Ann. May Show of Arts and Crafts. May 6-20: China.

OPPORTUNITIES IN ART

FELLOWSHIPS, SCHOLARSHIPS, COMPETITIONS, AND OPEN EXHIBITIONS

THIRD ANNUAL SIX STATE SCULPTURE EXHIBIT. sponsored by Minn. Sculpt. Group and Walker Art Center, Minneapolis. Residents of Wis., Iowa, Neb., N. & S. Dakota, and Minn. eligible. Cash awards. Jury. Entries due by June 15th. For information and entry cards write to Mr. William M. Friedman, Assistant Director, Walker Art Center, Minneapolis 5, Minn.

FIRST ANNUAL PRINT CLUB COMPETITION. Cash prizes for etchings, lithographs, and wood engraving. Jury. Entries due by May 26. For information write Print Competition Associated American Artists, 711 Fifth Ave., N. Y. 22, N. Y.

ELEVENTH ANNUAL NOVEMBER SHOW. Massillon, Ohio. All media. Open to present and former residents of Ohio. Jury. Purchase award. Work due Oct. 26. No fees.

MUSEUM OF MODERN ART COMPETITION FOR FABRIC DESIGN. \$2,000 prize. Competition closes June 1, 1946. For Program and entry blank write to Eliot F. Noyes, Director, Department of Industrial Design, Mus. of Mod. Art, 11 W. 53 St., N. Y. C. 19.

ANNUAL-PACIFIC NORTHWEST ART EXHIBIT. Women's Club of Spokane. May 8-22, 1946. Artists of Washington, Oregon, Idaho, Montana and Wyoming. Oils, sculpture, watercolors. For further information write Mrs. H. F. Wilkening, 155 South Oak, Spokane, Wash.

NATIONAL SERIGRAPH SOCIETY. Serigraph Exhib. Open to all foreign artists with permanent residence outside U. S. Jury. Date to be announced. For information write Doris Meltzer, Director, Serigraph Galleries, 38 West 57th St., N. Y. 19.

1st NATIONAL OF AMERICAN INDIAN PNTG. Philbrook Art Center, July 1-Sept. 30, 1946. Open to American Indian painters of traditional or ceremonial subjects. Jury and prizes. Entries due June 15. For information write Bernard Frazier, Philbrook Art Center, 2727 Rockford Road, Tulsa, Oklahoma.

PRINTS COMPETITION. Associated American Artists, June 15-July 15, 1946. Etching, Lithography, wood engraving. Open to artists residing in U. S. and possessions. Jury. Prizes totaling \$5000. For information write Margery Richman, Associated American Artists, 711 5th Avenue, N. Y. C.

MID-VERMONT ARTISTS 8TH ANNUAL SUMMER EXHIBIT. June 1st through August at the Rutland Free Library, Rutland, Vt. Open to artists living within hundred mile radius of Rutland. Media: oil, watercolor, pastel, black and white, wood carving. \$2.00 entrance fee includes membership to active year-round organization. Jury. Entry cards due May 18. Works due May 19, 20, 21. For further information write Katherine K. Johnson, Meadow Brook Farm, Rutland, Vt.

3rd ANNUAL SCULPTURE EXHIBITION spons. by the Minn. Sculpt. Gp. and Walker Art Center, Minneapolis. Open to residents of Iowa, Neb., N. Dak., S. Dak., Wis., Minn. Maximum entry: 3 pieces (incl. ceramic, mobiles, constructions). No entry fee. Entry cards must be mailed by May 25th. Awards with cash honorariums; purchases by Walker Art Center. For information write to William M. Friedman, Ass't Dir., Walker Art Center, Minneapolis 5, Minn.

NORWICH ART SCHOOL SCHOLARSHIP. Open to students graduating from Conn. High Schools this year. Competitive awards. Drawing, Design, Composition, Modeling. Craft Work. Work due May 15. For information write to The Norwich Art School, Norwich, Conn.

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